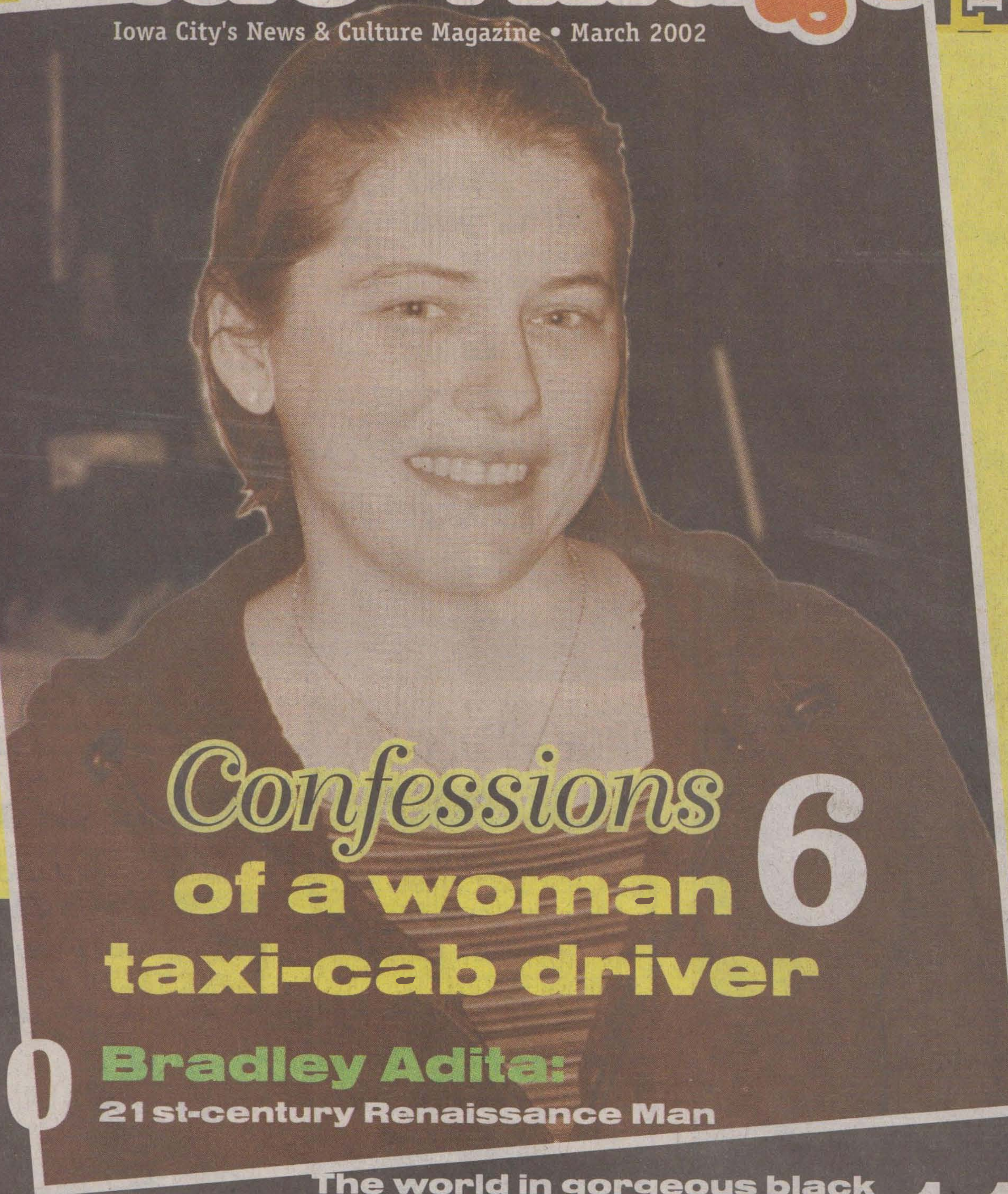


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Confessions **6** of a woman taxi-cab driver

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Bradley Adita:
21st-century Renaissance Man

The world in gorgeous black
and white, according to
Thea Dickman

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Thea Dickman's photographs reveal a rich detail often lost in color images

A Breeze Through Drapes on Central, Thea Dickman

Confessions of a woman taxi-cab driver

6

With fares ranging from George Clinton to masturbating lowlifes, cabbie Trisha Donatti has seen it all.

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P.O. Box 736 • Iowa City, IA 52244

BLOTTO'S MOTTOS...

by D. TAMERIN'S

MY WIFE LEFT ME,
MY KIDS NEVER VISIT,
AND MY PARENTS
JUST DIED...

SOME GUYS HAVE
ALL THE LUCK...



Vote Giant Sloth

March 4 and 5, students at the University of Iowa will be given a choice of who they wish to represent them as leaders of student government. To many, student government elections are a joke; they view student government as a useless student group without the will or the power to make change in the community. This sad observation is not unfounded, as past UISG administrations have taken little interest in progressive politics or social change.

Last year, however, that all changed. Nick Klenske, Dan Rossi and a handful of other progressive-minded students formed the Giant Sloth Party and went on to redefine what student government at the U of I stands for. They have initiated a campus-wide recycling program, fought for greater student control over student fees, and raised questions about the rising amount of corporate influence at the U of I.

This year the Herbold-Blizek ticket hopes to continue the reforms of the Klenske-Rossi Administration and expand the power of the student body in the university and local community, while the Parker-Trotzig ticket signals a step back to an apathetic, powerless student body. I encourage all students



to simply look at the platforms of the two tickets and compare them. You can find them at www.giantsloth.org and www.parker-trotzig.com.

Long live the sloth.
Matt Blizek
Iowa City

Love that Hamburg Inn

Loved Laurel Snyder's piece on the Hamburg Inn. I've been going there for 30 years, but many of the anecdotes related by the author were news to me. As I said to them, I didn't know I could love the

Hamburg more than I already did. Congratulations to all concerned. (You may be happy to know that the whole town was buzzing about this article.)

Brian Flanagan
Iowa City

Epitaph

Peggy Lee
1920 – 2002

R.I.P.

"Is That All There Was."

John Schreiber
Coralville

Little Village welcomes your signed letters. Letters should not be longer than 400 words and may be edited for length, libelous content and clarity. Letters may be e-mailed to little-village@usa.net or mailed to PO Box 736, Iowa City, IA 52244. Please include a daytime phone number and city of residence. Letters and other submissions become the property of *Little Village* and will not be returned without an SASE. We look forward to hearing from you.

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THIS MODERN WORLD

by TOM TOMORROW

ACCORDING TO PUNDIT ANN COULTER, THE **REAL** THREAT FACING AMERICANS IN THESE PERILOUS TIMES IS POSED BY...**OTHER AMERICANS!**

WE NEED TO **EXECUTE** PEOPLE LIKE JOHN WALKER IN ORDER TO PHYSICALLY INTIMIDATE LIBERALS, BY MAKING THEM REALIZE THAT **THEY** CAN BE KILLED TOO!

OTHERWISE, THEY WILL TURN OUT TO BE OUTRIGHT **TRAITORS!**

*YES, ACTUAL QUOTE.

AND ANYWAY, WHO HASN'T SEEN THE FOOTAGE OF THOUSANDS UPON THOUSANDS OF **TURNCOAT LIBERALS** HEADING OFF TO JOIN OSAMA BIN LADEN'S FORCES?

UM--I DON'T REMEMBER THAT FOOTAGE, ACTUALLY.

WELL, IT **MUST** EXIST! YOU DON'T THINK ANN COULTER WOULD BE SO FOOLISH AS TO DRAW SUCH A BROAD AND SWEEPING CONCLUSION FROM **ONE ISOLATED INCIDENT**, DO YOU?

WHO CAN ARGUE WITH LOGIC LIKE THAT? CLEARLY, THERE'S NOTHING LIBERALS WANT **MORE** THAN TO ALLY THEMSELVES WITH FUNDAMENTALIST ZEALOTS WHO OPPOSE **EVERYTHING THEY STAND FOR!**

YOU KNOW, IF YOU STOP TO THINK ABOUT IT, THAT DOESN'T REALLY MAKE VERY MUCH **SENSE--**

THAT'S WHAT YOUR COMRADES IN AL QAEDA WOULD **LIKE** US TO THINK, ISN'T IT?

AND GIVEN THAT **MORE THAN HALF** OF AMERICAN VOTERS WERE SO UNREPENANTLY **LIBERAL** AS TO CAST THEIR BALLOTS FOR **AL GORE** IN THE LAST ELECTION--WELL, IT'S A WONDER THAT OUR COUNTRY IS STILL **STANDING!**

MY **GOD--**YOU DON'T SUPPOSE THEIR EVIL SCHEMES INCLUDE A RUN FOR THE **PRESIDENCY** IN 2004, DO YOU?

I ONLY HOPE THE THREAT OF EXECUTION IS **ENOUGH** TO KEEP THOSE CRAZED FANATICS IN LINE!

TOM TOMORROW © 2002 ... www.thismodernworld.com

Thomas
Dean

You
Are
Here



Dwelling in place

What's most important in life? In American life, to what do we make our primary commitments? A typical list would include family, friends, profession and religion. At varying times in history, country may be on that list.

What about our local communities? Our natural world? Many of us perform generous public service and consider ourselves good stewards of the environment, but does a commitment to place make it to the top of the list of the most fundamental commitments for a majority of Americans? I really don't think so. And I think it should.

Americans are ambitious. They reach out, grasping for achievement and greatness beyond the ordinary. That's a wonderful trait. But in doing so, we often reach past the local places in which we dwell. At worst, we begin to think of our local places as constricting and provincial, preventing us from living the lives of ambition and achievement for which we strive.

I think that's sad, and I think that's wrong. Our places—the local webs of natural, built, social and cultural environments in which we dwell—are really wonderful, if we only let them be so, and if we help them be so. They are also our grounding, our foundations in the world, and if we are to grow and prosper—as individuals, as a society and as a culture—and if we hope to live in a world that is sustainable, we must come to know, love and nurture our local communities and regions. To do so is not to be provincial or limited. The local is not yokel. On the contrary, being grounded in place is the best position from which to know the world. We become much more sensitive to the interconnections between our natural ecosystems and our world societies through intimacy with the immediate, the local.

Think of it in the way that bioregionalist Gary Marshall does: He asks us to jump in the air, and as we land on the ground, to imagine concentric circles emanating from the spot on which we stand, as they might had we jumped in a pond. These are what Marshall calls our circles of responsibility.

Marshall explains, "Immediately around me is my own domestic home, the next larger circle is my neighborhood, and so on, out to the largest circle, my planet. The full

meaning of the word 'home' is all these circles. I stand at one point in space which is inside all these circles." None of these circles can be neglected, and all are dependent on each other.

It is vitally important that we begin our work in the world from the inner circle of responsibility, our local place. The calamities that may befall us, and that are befalling us—environmental destruction, economic collapse and human disconnection—originate in our neglect of place. As that great modern

sage Wendell Berry has said, "A human community, then, if it is to last long, must exert a sort of centripetal force, holding local soil and local memory in place. Practically speaking, human society has no work more important than this."

That's what this monthly column is all about: knowing and nurturing our places. "You are here," as we are saying, and it is from "here" that we do good in the world. We'll look at how to be good stewards of place in a variety of ways. Sometimes we'll talk in more general or philosophical terms about living in place, as in this introductory column.

Sometimes we'll visit interesting people in the community and region who are doing good things for our place, helping to keep that local soil and local memory in place. Sometimes we'll talk in more "how to" terms—what can we do to keep our place strong? What we do with our free time, where we shop, what we purchase and consume, how we do our work, how we interact (or don't interact) with our fellow citizens—all of these things have an impact on the physical, cultural and social health of our town, our region, our country, our world neighbors, our planet. I'll work to keep things interesting, and personal, too. I think the best way to share these ideas with you is to ground them in my own experience of place.

We are very fortunate. Iowa City is a

It is vitally important that we begin our work in the world from the inner circle of responsibility, our local place. The calamities that may befall us, and that are befalling us, originate in our neglect of place.

vibrant community with a strong sense of place. The Ped Mall, a super public library, the Pentacrest, public arts programs, the Englert Theatre, strong local activism, farmer's markets, imaginative local businesses, and some of the most interesting, creative and intellectual minds in the country—all of these things make Iowa City a unique, grounded and exciting community. Unfortunately, in many ways, that "placefulness" in our community is threatened. Urban sprawl does plague us, drawing lifeblood from our community core and cohesion. We are losing locally owned, homegrown businesses faster than we are gaining them. A beloved local park, the wilderness within our community, is being chipped away at by encroaching development. Our remaining architectural heritage is on precarious ground.


But this column will not so much fret about how the sky is falling. Rather, it will strive toward positively inspiring us to be full participants in creating "Iowa City," whether we are here for a few years as students, or whether we were born and raised here—and everything in between. Connection to place is important at every moment of our lives, no matter how transient we may be. Wes Jackson, America's guru of sustainable agriculture and a fine writer, exhorts us to "become native to our place": "We are unlikely to achieve anything close to sustainability in any area unless we work for the broader goal of becoming native in the modern world, and that means becoming native to our places in a coherent community that is in turn embedded in the ecological realities of its surrounding landscape." I would add that we must be "native" at every single moment of our lives.

You are here. I am delighted to be here, too. See you next month, as we further explore what "being here" means. *



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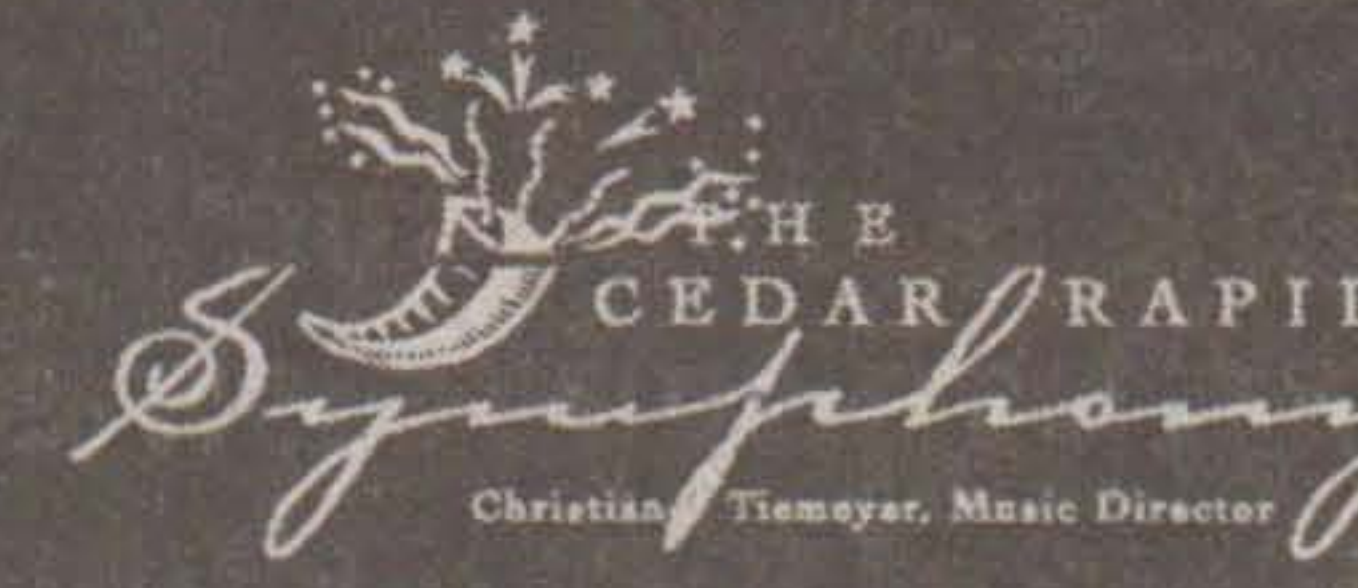
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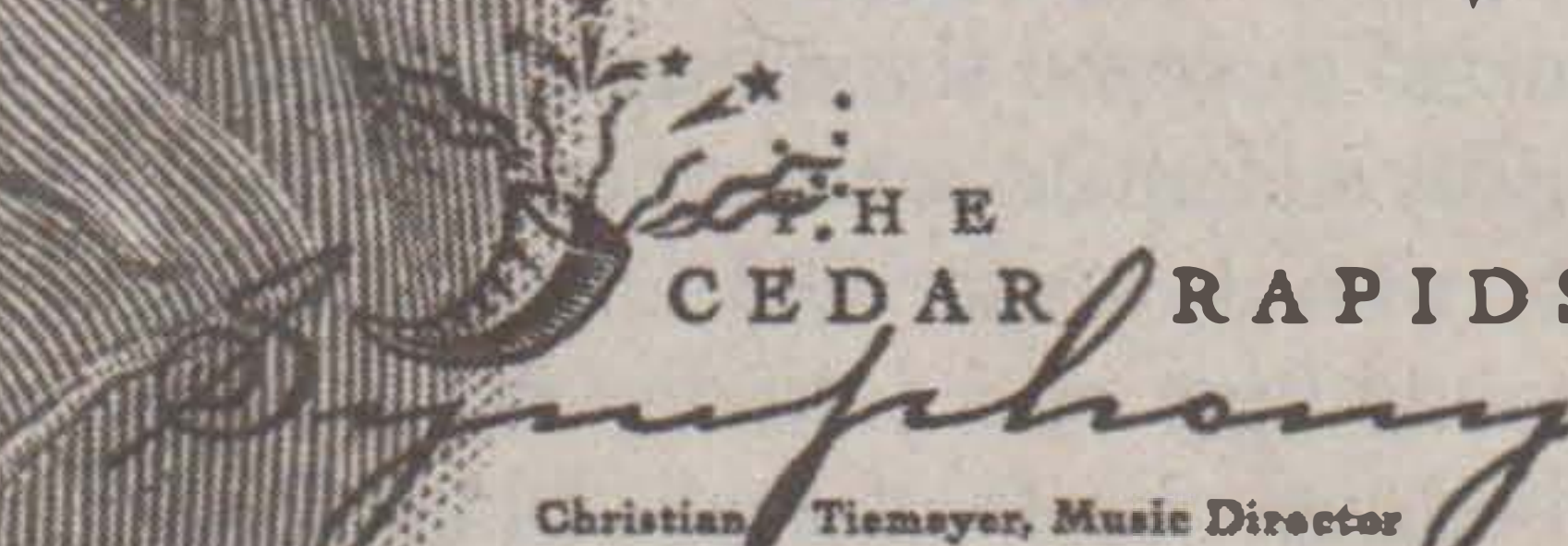
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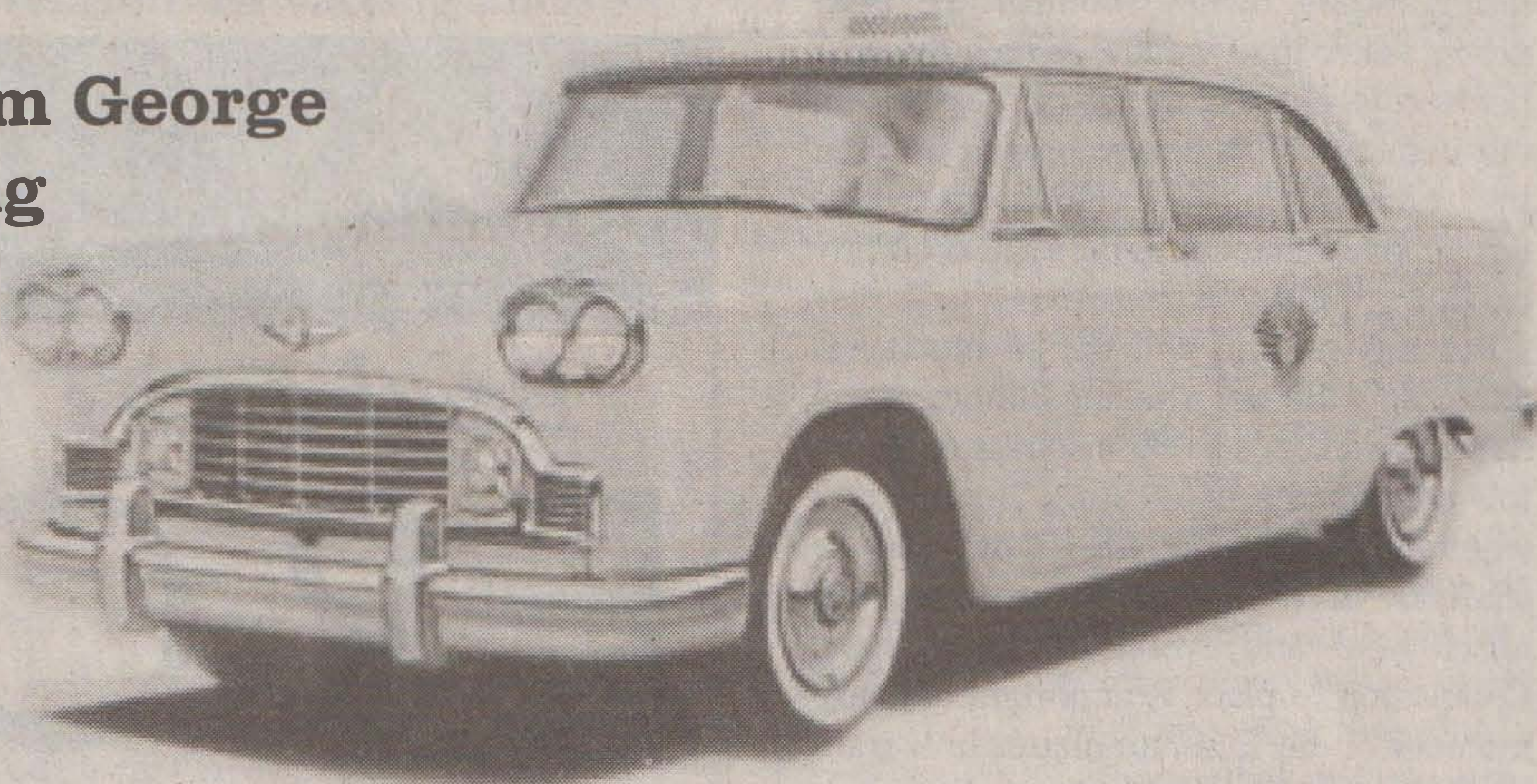
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Eva Romero

Confessions of a woman taxi-cab driver

With fares ranging from George Clinton to masturbating lowlifes, cabbie Trisha Donatti has seen it all.

Eva Romero rides along on a typical night and gets the scoop.



Despite the fact that it's no metropolis, Iowa City boasts a thriving and competitive taxi-cab industry. Old Capitol, Yellow and Hippie cabs can all be seen on the move any time, day or night. Iowa City cabbies, however, tend to defy the common stereotypes. Half the drivers and dispatchers at Old Capitol Cab, for example, are either in school or have degrees, and most cab drivers in town speak fluent English. Iowa City hosts a variety of cabbies, who lead different lifestyles and even drive different types of vehicles, yet they all have a shared experience. They know what it's like to spend eight to 12 hours at a time behind the wheel. They know Iowa City's streets and people better than almost anyone. Over the years, they develop a detailed map of this town in their brains. But how much does Iowa City know or appreciate about them? What secrets do they harbor?

I decided to spend some time with one of Iowa City's female cab drivers, Trisha Donatti, who drives for Old Capitol Cab. It was around 9pm on a Saturday night when I climbed into the front seat of her mammoth red and white Suburban. Trisha is a very busy woman. A Spanish major in her senior year at the University of Iowa, an

owner of Old Capitol Cab, a bookkeeper and a driver, the only time she could make for an interview was during work hours. Tricia drives weekend nights. With a 10-passenger limit, and 30-40 calls a night, she will provide rides to at least 150 different individuals this evening. If it had been a really busy night, like New Year's Eve, that number could have been upwards of 200.

The Suburban was quite comfy. I settled in and allowed myself to enjoy the Iowa City streets and the sound of Shakira. Tricia was already getting busy, ushering people in and out of the cab with speed, efficiency and politeness. She conversed with me, kept in touch with her dispatcher over the radio, drove, remembered where she was going, made change and even answered her cell phone simultaneously. You can tell by the grace with which she handles all this that she has been doing it for a while. Since May 17, 1993, to be exact. When Tricia was 21, she needed a job. Little did she know that she would turn that job into an art.

After riding around for about an hour I realize I'm not going to find an "opening" in the steady stream of activity, so I just launch into the interview.

Eva: It seems like there's kind of a family or team spirit at Old Capitol Cab

(OCC). I've noticed some of the nicknames...

Trisha: I think that cab driving is a difficult thing to do. You're meeting a lot of different people every night. You're changing your personality every 10 to 15 minutes depending on how busy it is, depending on what that customer wants. You're with a person in a very small space for however long the cab ride takes, and usually that person wants to have a conversation of one sort or another. I think that especially on Friday or Saturday nights that equates to them wanting to have their cab driver be their entertainment. And us drivers all experience that. It lends towards needing to work together and be here for each other because we understand that it's difficult. So we're like one big, happy, dysfunctional family. We're all out there coping with the same people and the same things, so we give each other support through that process.

Eva: What are the topics, lines and conversations that tend to come up the most in your cab? (Read closely, people. Here comes what NOT to say to a cab driver.)

Trisha: "Is it busy? Are you guys busy?" They ask that a lot. Or "How are the roads?" Or they talk about the weather;

typical small talk. It's a lot of the same questions. People have an almost memorized interaction with a cab driver whether it be from mass media or something.... Maybe it's just the nature of small talk. It's a lot of that sort of thing, especially with the people that you don't know. Of course, there are a lot of people who are regulars who you develop relationships with, who become part of the OCC family. I think it's best when that happens. When you know a person when they call and you can say, "Sure, John, we'll come get you right away." It helps to get to know your customers better, to get to know their needs.

Eva: How do you think being a cabbie affects a person?

Trisha: I think there were a lot of weekends my first year of driving, where by Sunday at 5 in the morning, after dealing with the weekend crew all weekend long...by the time the shift was done, I was crying. I remember the owner at that time, telling me weekend after weekend, "You gotta toughen up, you gotta toughen up," and I think eventually it does that to you. You kind of move through a series of shells that you put on. At this point, I just try to be as tolerant as possible and not let anything bother me, but everybody has to draw a line somewhere. It just seems like no matter what kind of lines you draw, people are gonna get into your cab and cross those lines.

Eva: Can you give an example?

Trisha: I can think of a million examples...one of my lines is crossed when a person starts seriously talking about not paying their cab fare. Exactly that happened to me several years ago. I took a fare way out west of town, and halfway through the ride they started talking about not paying. They were two men in their 20s, and I was going to be out on the west side with them, three miles outside of town. At that point, I started to become a little bit protective, stopped the car and said, "OK, the cab fare is going to be seven dollars. You'll have to pay now." They immediately became very offended. I actually had to ask them to leave the cab early, and by the time I dropped them off they were so angry with me that one of them was kicking the side of the cab and actually dented the vehicle. He was angry with me maybe because I didn't think it was funny; I wasn't taking his joke the way that he intended it to be taken, perhaps.

Eva: Do you think those passengers were intoxicated?

Trisha: Absolutely. In fact, those passengers were put into my car by a police officer because they were fighting with each other. They were brothers who had been downtown fighting in the Ped Mall and were put in the cab for that very reason: for their aggression. It was a scary situation. Talk about some lines being crossed there.

Eva: Have you ever feared for your physical safety?

Trisha: It's rare that a passenger will physically touch me, but I did get punched once. Although he was intoxicated to the point where his contact really didn't hurt me much, it hurt my pride. Funny thing is—this shows you the circles of Iowa City—a year later we were hanging out at a bar, playing pool, and I found out that he was the friend of a friend....

Eva: What originally happened?

Trisha: That gentleman wanted to go to Pancharo's and was very drunk. It was going

You're meeting a lot of different people every night. You're changing your personality every 10 to 15 minutes depending on how busy it is, depending on what that customer wants. You're with a person in a very small space for however long the cab ride takes, and usually that person wants to have a conversation of one sort or another.

to take him a *looong* time to get through Pancharo's, so I refused to wait for him. With the dollar-a-minute waiting time I was sure he wasn't gonna want to pay that when it came down to it, when he came back to the cab, and all of the sudden his cab fare went from three dollars to 18. He wanted to stop for money, and we were still arguing about whether or not we were going to go to Pancharo's when he got angry about it, hauled off and tried to punch me. At that point he got even more upset about the situation, stepped out of the cab and walked away from the cab. Certainly, I could've called the police, but by the time they got there it would've been too late, and it was bar rush, so it was just better off forgotten. I let it go.

Eva: Do you ever carry any type of protection or weapon on you when you're driving?

Trisha: I take steps to protect myself and I recommend that all the drivers do. I think that mace is a reasonable thing, although when you're in a bad situation it's hard to say whether something will be turned against you, too. When you are in a bad situation you have to proceed with caution no matter what you do. It's best to proceed with your attitude. I think if people know you're in control of the cab and in control of the situation, for the most part they'll respect that.

Eva: And to do that you have to know how to drive, know the roads, know where you're going...

Trisha: Absolutely. It takes years to develop the sort of confidence that you need, really. The new drivers, well, you know, they're rookies. They're rookies for a reason. It takes a while to develop all of that knowledge and to be able to show it. If you're unsure about where you're going, you're immediate prey for somebody out there who's just waiting to mess with their cabdriver.

Eva: What do you think it takes to be a good cabbie in Iowa City?

Trisha: A good sense of direction, the ability to go with the flow, tolerance, patience, and a cold beer in the morning. (*Trisha laughs.*)

Eva: Have you ever given any celebrities a ride?

Trisha: I met [funk musician] George Clinton when he played a concert in Coralville in the park probably four or five years ago at least. I went out there to pick up his nephew and his son, who were playing in the band. On the way back to the hotel where they were staying, they asked me to come up to the room and hang out. I was like, "Yeah, what the heck." So I stepped out and went to the hotel room with them and there he was: George

cover story

Clinton with his hair all crazy just after the concert. It was quite the experience. He tried to get me to take his nephew home with me because they didn't have enough beds. (*Trisha laughs again.*) That was their real goal the whole time, but it didn't quite happen that way. I was still driving for that matter. Six o'clock in the morning had to come around before I was done. I was a rookie then: you had to stay 'till six.

There was also ['60s drug guru] Timothy Leary. (*Coincidentally, both Clinton and Leary were introduced to mind-altering drugs at Harvard in the '60s. While Clinton never attended Harvard, he was playing in Boston when he fell-in with some Harvard students who were experimenting with a new hallucinogenic drug called LSD. Leary was employed by the Harvard Psychology Department to do research on grad students taking LSD. Clinton may have learned about LSD with Leary's very students, but one thing is for sure: They both had the same cab driver in Iowa City.*) When they had him speak at the university, shortly before his death, I took him down to the Iowa House. It was maybe '95. That wasn't a ground-shaking experience for me. He hardly spoke. He just wanted to get back to the hotel room and go to sleep.

Eva: What do you think of being a female cabbie?

Trisha: I almost think that being a female cabbie is a little bit easier because you don't have to fight with your fares in the same way. If you have a drunk gentleman getting angry about his cab fare, as I was describing earlier, instead of kicking my door, he might have actually taken that next step and hit me in the face had I been a man. Because as another man I'd be fair game. As a woman, I have less explosive experiences. And because of how I deal with it, too, I think. And you know, women don't have cheaper insurance rates for nothing. We're better drivers, right? I had a friend once who told me I had made an art form of driving. I think it happens. You learn the lights. I know the lights in this town like the back of my hand after so many years.... It becomes a map in your head and you learn to manipulate it to your advantage to get where you're going quicker.

Eva: I heard that you have a "craziest cabbie story," but you just don't tell it?

Trisha: Yeah. Well, because my craziest story is fairly inappropriate, and it has happened a couple of times...it's fairly inappropriate.

Eva: OK, tell it.

Trisha: My first summer of cab driving, just

a couple of months after I started driving a cab, I was very naive. I picked up a gentlemen who had just moved to town who wanted to go down to Maxi's. So on the way I was telling him what the sights are: "This is the public library, this is the old library, this is that and the other thing." I dropped him off at Maxi's and a couple hours later he requested that I come back and pick him up. So I went back down there to pick him up, and I was driving back to the Holiday Inn with him when along the way, out of the corner of my eye, I noticed something a little funny. I didn't

the last time that I ever tried to dress up at all to get into the cab. I had worn a skirt or something that night. I hadn't really put a lot of effort into it. But after that it was like, "OK, sweat pants from now on."

Eva: How old do you think that guy was?

Trisha: Oh, he was, I would say, in his 30s. Although I have had female friends to whom the same thing has happened with younger college students. It seems sort of common. There are more exhibitionists out there than you might think.

Eva: What happened the second time?

And you know, women don't have cheaper insurance rates for nothing. We're better drivers, right? I had a friend once who told me I had made an art form of driving. I think it happens.



really want to say anything, but I'm watching it and he's actually got his hand in his pants, his pants unzipped, the whole bit; he was masturbating. I didn't really know how to react. I didn't know how to deal with it. So I just didn't say anything. I charged him his fare, he gave me the money and only tipped me 15 cents. He gets out at the Holiday Inn with his pants unzipped and walks in. At least I knew better the second time.

Eva: Did the guy ever say anything inappropriate to you the whole time he was doing this?

Trisha: As I'm checking him out through the corner of my eye, he says, "So, waddaya think?" I'm like, "Uh, not really sure, don't wanna think about this one..." That was

Trisha: The second time was still within my first year. I picked him up at Dolls and took him out to Modern Manor. It wasn't until we got into Modern Manor that he started doing this. He wouldn't tell me where his trailer was. It was getting kind of frustrating, but I was just feeling sorry for this guy. He was obviously pathetic. I just wanted to get him out of the car, but he says to me, "Oh c'mon, I know how girls like you are. There's gotta be a price." So then he tells me I'm a prostitute when really I'm just feeling sorry for his pathetic self, and that's why I'm not calling the police or dealing with the situation in some other way. I'm just trying to get him home. So then he starts to insult me and at that point I finally said, "Look, I'm not dealing with this anymore. You're get-

ting out right here." I ended up getting a reasonable amount of money from him because he was so drunk he was dropping money. It turned out later that he had also dropped his wallet. After he got into his house, he called my dispatcher to say, "That chick stole my wallet." Well, I hadn't, but it would've been instant karma as far as I'm concerned if he had actually left the wallet in my cab. I didn't have anything of his, and I had actually told my dispatcher what happened. So my dispatcher was like, "Well, now we have your phone number. You're lucky that we didn't call the police."

Eva: Have you ever had to deal with guys hitting on you? Probably all the time, right?

Trisha: Well, it used to happen more. I don't think it happens much anymore probably because I'm too mean. But definitely, it can be problem. You give them the responses they don't have to take personally like, "I don't date out of the cab," or that sort of thing. That way the rejection isn't quite so harsh and it doesn't affect your tip. *(Trisha laughs.)*

Eva: Do you know anybody who ever dated out of the cab?

Trisha: I wouldn't say that I know anybody who did, but I know people who have met a person in the cab first and then dated that person later. Not as a result of the cab ride but just because Iowa City is so small.

Eva: Actually, that's just like you and me. The first time I met you was in the cab, but it wasn't until probably three years later that I made the connection, that the girl cabbie with the dog *(Trisha used to drive with her dog, Soccer, when he was a puppy)* who had given me a ride that night was actually you. *(Trisha and I did not formally meet until a few years after that cab ride, when we ended up taking the same Spanish classes.)*

Trisha: Sure. In fact, that has happened with a lot of my friends. There's quite a few people who I saw in the cab before I ever met them on a personal basis.

Eva: What is the best thing that you've come away with from the cab-driving experience?

Trisha: I think that along with learning how to be tough, cab driving has taught me to be confident and secure. You know, you see a great variety of people and it really teaches you about the world and your place in the world and how to be comfortable with that. *

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Juggling as a lifestyle

'Zine publisher Bradley Adita keeps lots of balls in the air as he moves on from the early disappointment of Ice Cream Antisocial

Steve Horowitz

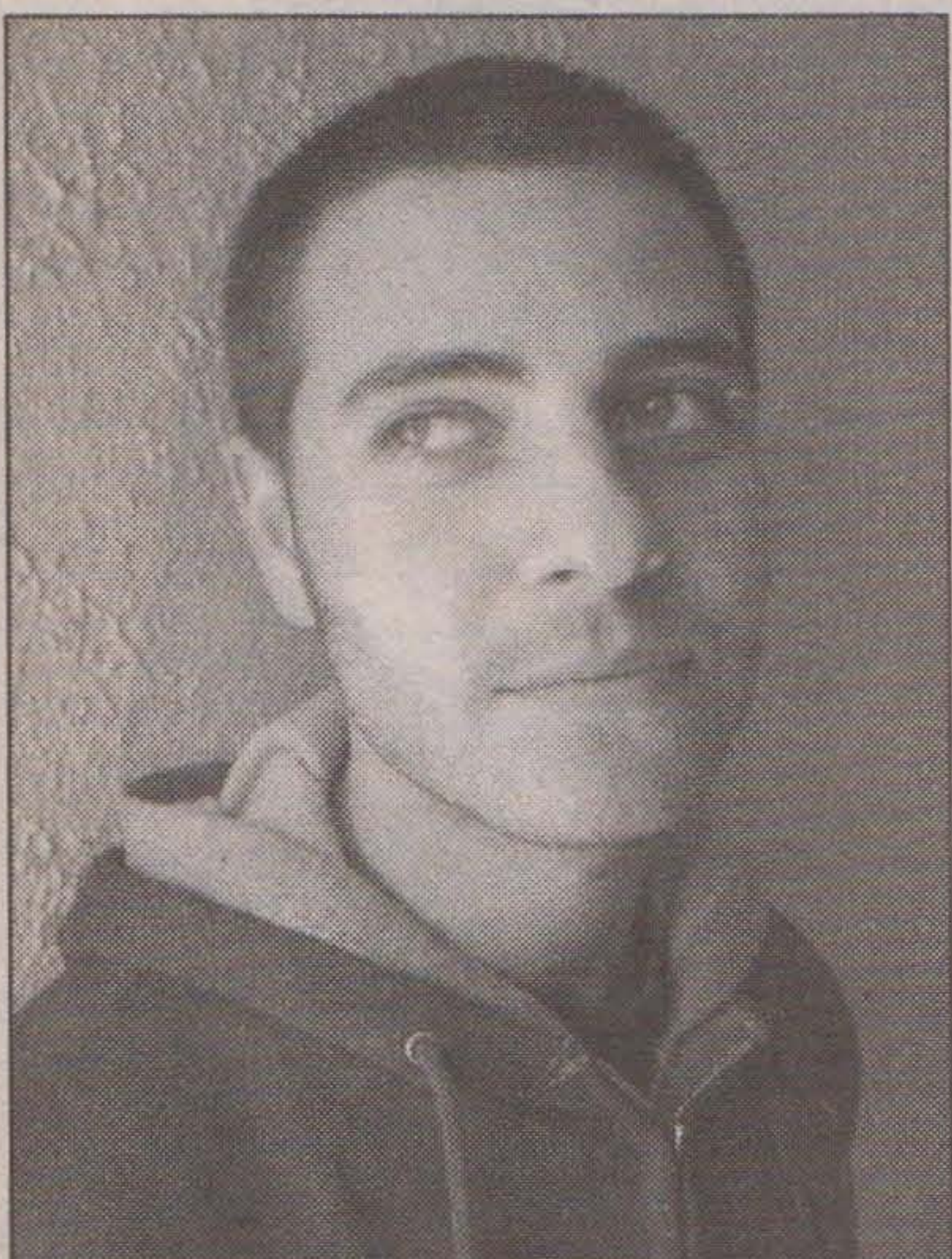
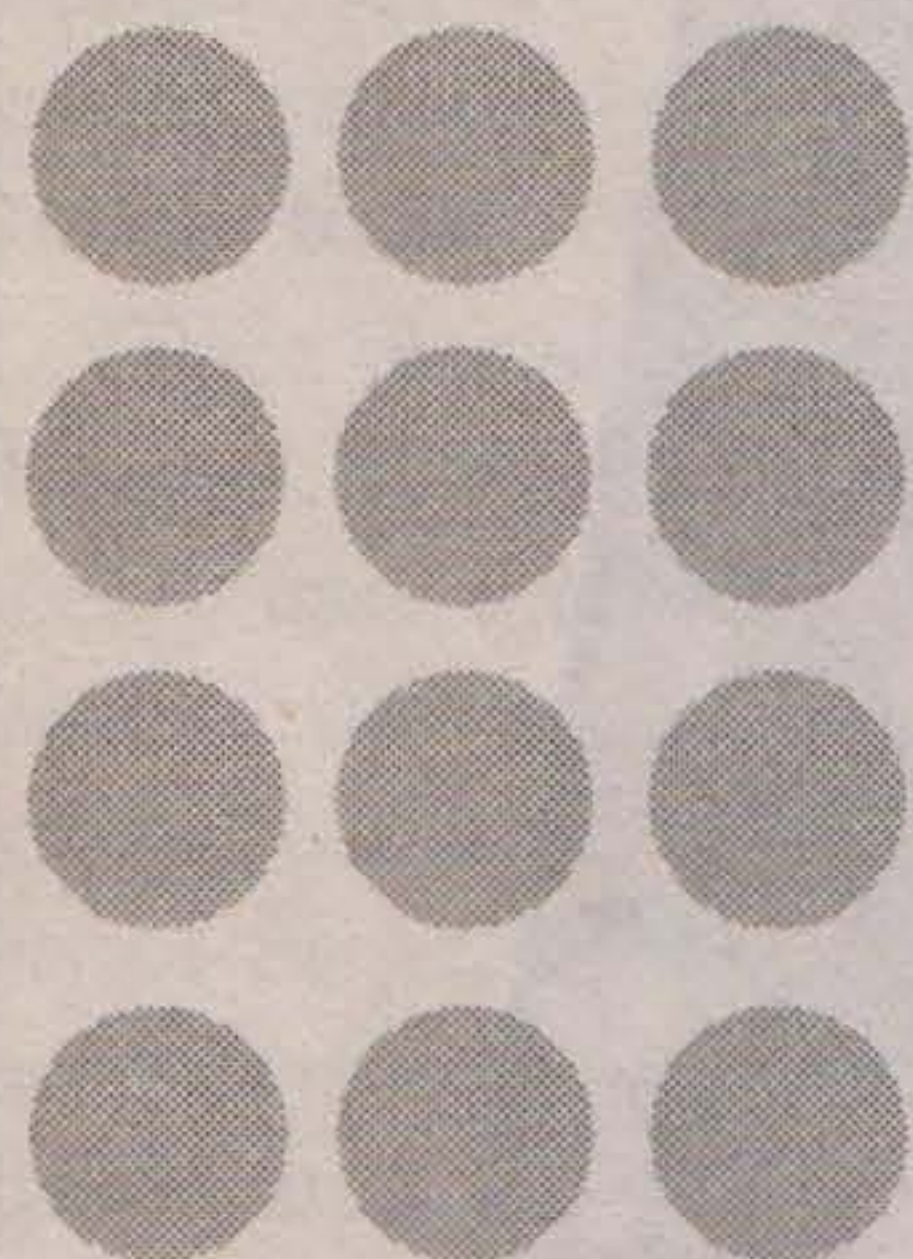
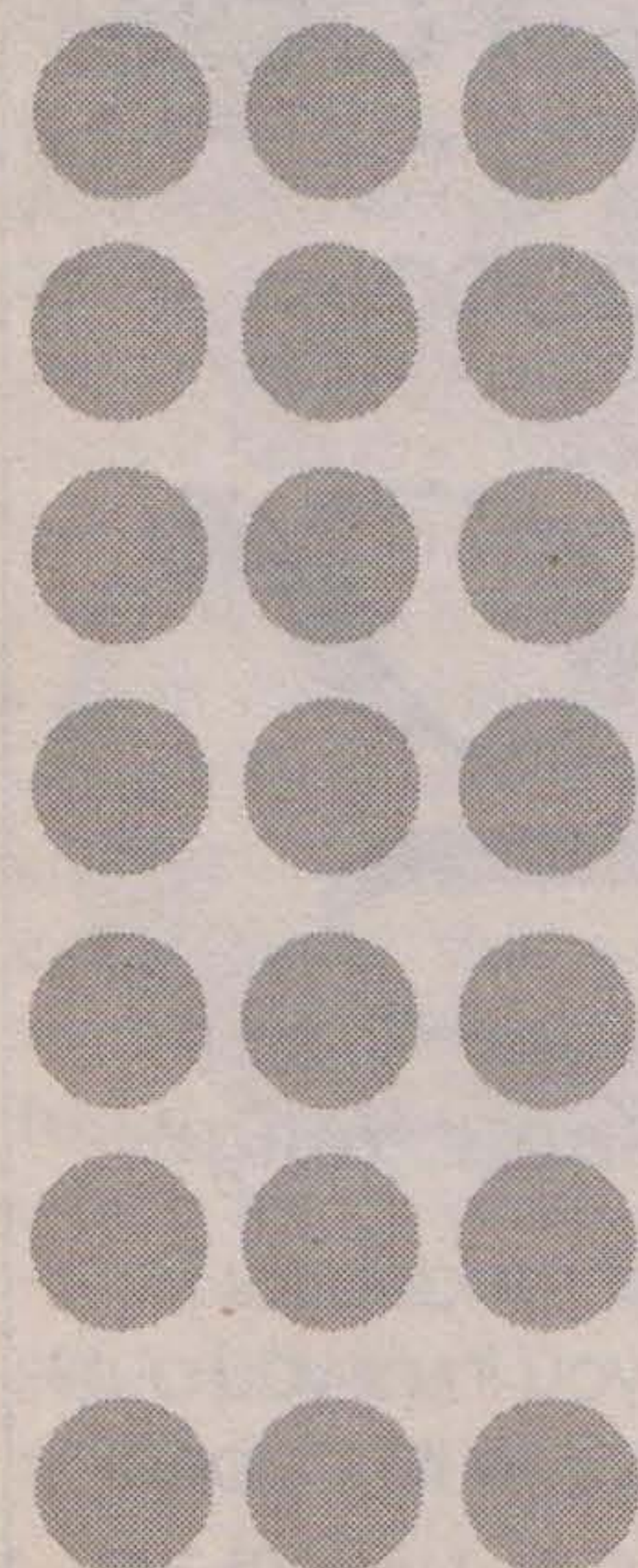


photo by Dave Underhill



Bradley Adita has an impish quality about him. The 20-something DIYer has a round face; a short, military-style haircut; and a wiry, compact body. He always wears a friendly grin, even when he's serious, which is disconcerting until you realize he's just happy about life. Adita knows the world could be a better place, and he feels he's doing his part to improve his part of it. Publishing a 'zine provides one of his more interesting and enduring ways of participating in a community of like-minded individuals.

The title of Adita's 'zine, *A Day in the Air*, is an anagram of the letters in his last name as well as an allusion to his love for biking and skateboarding. Adita put out his first 'zine, called *Freak Show*, when he was still in high school. "I wanted to teach punk kids to juggle," he said. "Actually, I desperately wanted to be in a band. My friends and I did start one called Ice Cream Antisocial, but it never went anywhere. That's why I got into 'zines." Even so, he wasn't kidding about the juggling. His first issue featured diagrams and instructions on different juggling tricks.

Adita got the book *Juggling for Klutzes* as a present when he was 11 years old. He pointed out that the *Klutzes* series originally began as a self-published enterprise that went on to become a huge success. "I became obsessed with juggling," Adita said. "My parents' house has a room with high ceilings. I started a juggling club and invited friends over. We destroyed the tile floor, the blinds, but I learned an important lesson. If you want to be good at anything, you have to keep trying." This philosophy has served Adita well as a publisher. He printed his 13th issue of *A Day in the Air* this summer and is working on the 14th.

Juggling goes even deeper for Adita than that. It serves as a metaphor for his myriad projects—everything from a KRUI radio show to designing the current Bijou calendar—and early on gave him a sense of self-worth. "It made me exist. It made me feel cool," he said. Adita likes to juggle to music, and his tastes have always leaned to hardcore, a sub-genre of punk. "It's a hard sound, loud with lots of screaming," he explained. Hardcore also has a radical, anarchic political edge. Members of the hardcore community promote a DIY ethos, producing 'zines and recordings on shoestring budgets, holding concerts in the apartments and basements of friends, and crashing on the couches and floors of like-minded folks when on the road.

Issues 10 and 13 of *A Day in the Air* include a free CD compilations of hardcore bands, many of them from around here. Issue 13 contains 33 cuts with titles like "War Crimes," "Dominatrix Dance Design" and "Black Stork Attack" by groups with names like Authority Abuse, He Who Corrupts and In Loving Memory. A few local, non-hardcore bands also appear on the disc, including Mr. Blandings Dreamhouse and William Elliott Whitmore, whose raspy-voiced "Gravel Road" is one of the disc's highlights. (The CD is available at Record Collector, Sal's Emporium, Prairie Lights and at adita.org.) A third compilation will be released next sum-

mer. Titled *IOWAHARDCORE.COM(PILATION)*, the disc will be a collaboration between Adita and Nathan Morty of the Des Moines-based website iowahardcore.com.

Issue 13, basically a facsimile of a mini-spiral notebook, reads like a journal and features interesting tidbits about the creation of the disc and the acts on it. The black and white graphics are in typical 'zine style, intentionally crude and frequently blurry. If you have any kind of visual impairment, forget it, but the clever packaging complements the CD's rough-edged music to good effect.

Previous editions of *A Day in the Air* have been even more eclectic. Accurately billing them as "a repository of stories, photos and art created and found by Bradley Adita," Adita manages to both play with and transcend the limitations of a vanity publication by keeping things smart, funny and well-designed. Past features have included an account of his participation in the protest of a KKK rally in Skokie, Ill., (#11) and tips on skateboard etiquette. Adita's February 2000 issue was named 'Zine of the Month by the large-circulation underground publication *Maximum Rock 'n' Roll*, in large part for its graphic style.

Adita honed his artistic talents at the University of Iowa where he recently earned his B.A. in art, specializing in printmaking. Art professors like David Dunlap, well-known for his collage-like artworks combining text and found imagery, taught Adita to regard 'zine-making as a form of printmaking.

In addition to everything else, Adita trades and collects other 'zines. "It's a tactile experience," he explains. "You are literally touching them. And they become a snapshot of that time period, unlike the Web, which is constantly changing." Still, Adita recognizes the versatility and easy distribution offered by the Internet. He maintains a well-designed website (www.adita.org) where you can, among other things, order back issues, watch short self-produced videos and learn about local politics. Adita chose an .org domain, rather than a .com or .net, partially because adita.com was already taken, but also because .org evokes other meanings. "Org. can mean organism, organization—a huge organizing principle," he said. "Like my juggling, having an .org gives me a way of being in the world." *

Black and white world

Thea Dickman's photographs reveal a rich detail often lost in color images

As color reproduction has steadily improved over the years, bringing advances in film, television, computer monitors, photocopies, printers and even contact lenses, it has become increasingly difficult to think of black and white images as anything other than anachronisms—products of a time before we knew how to reproduce all the colors of nature and beyond.

However, *Central, transforming*, an exhibition of 12 black and white photographs by University of Iowa senior Thea Dickman reveals not only the talents of an emerging artist but also the way black and white photographs can reveal detail often lost in color images. Interestingly, one of Dickman's themes is the "changing presence of the past in the now." Many of the images in the photographs were taken in Dickman's hometown of Le Mars, Iowa, including those of her grandmother's clothing and house (located on Central Street).

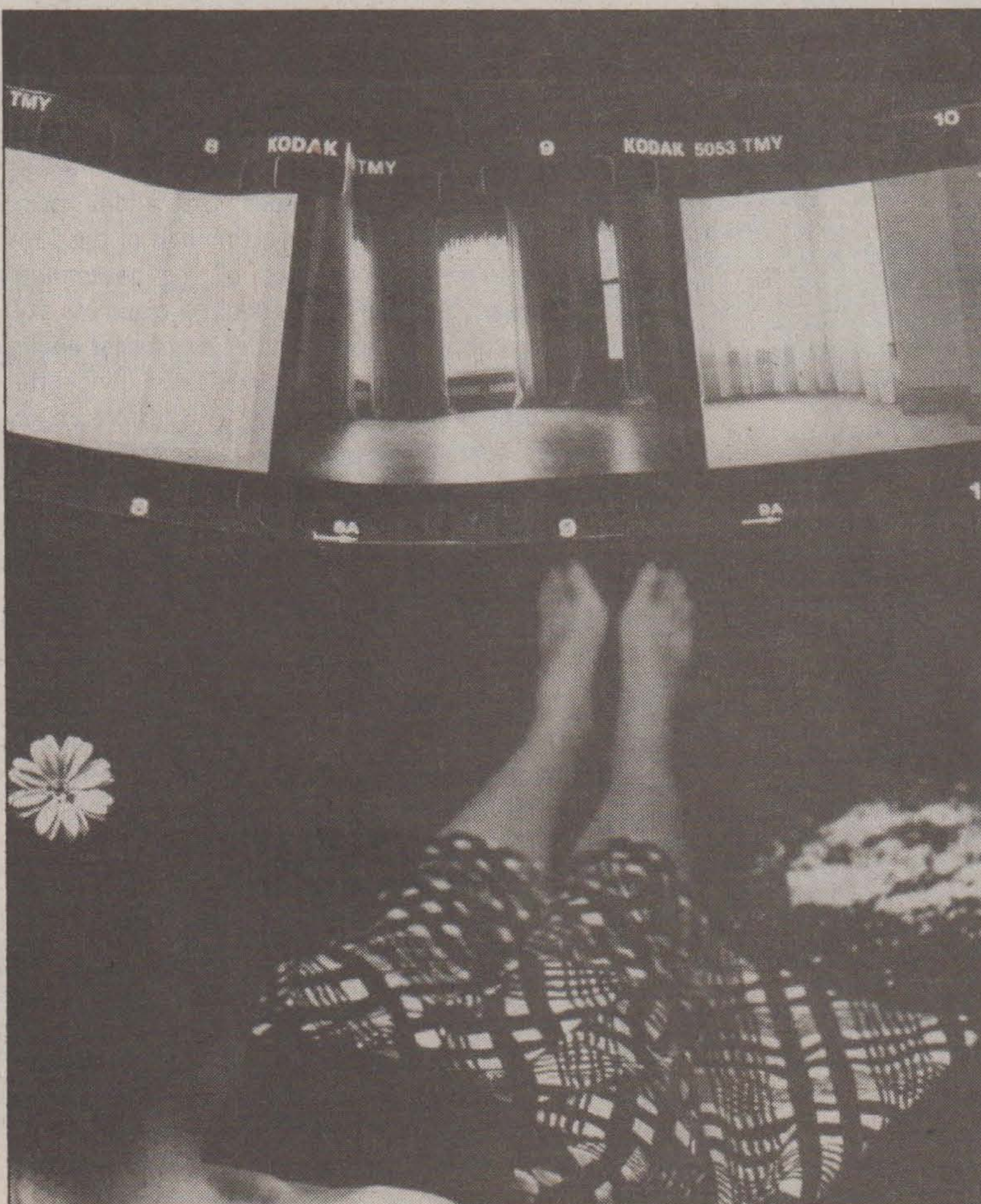
The photographs on display can be divided into two categories: six untitled works that seem to be, with one possible exception, part of a series, and six titled works that, although possessing a greater simplicity than the untitled pieces, are even more effective examples of Dickman's sharp eye for geometric detail.

Five of the six untitled pieces are composite images in which Dickman calls attention to the trappings of photography, winding

images of film itself into the work. Each of these photographs includes a female figure whose face is never seen. The focus is instead on the subsidiary images that appear on the strips of film and the patterns of the woman's clothing. Rather than negative images, Dickman has inserted positives—normal photographic images—into the rolls of film. In some cases, the woman appears to be gazing at these inserted images—a device that is most effective in a work in which a person can be seen walking toward, but not looking at, the woman—or even through them, as though she were gazing through a window.

Several of these photographs incorporate additional elements such as flowers or what appear to be white marbles or pearls; some of the images also appear to have been purposely scratched or otherwise distressed.

But none of this artifice lends the unti-
(cont. on page 12)



Untitled, Thea Dickman

ART



Rob Cline

Central, transforming

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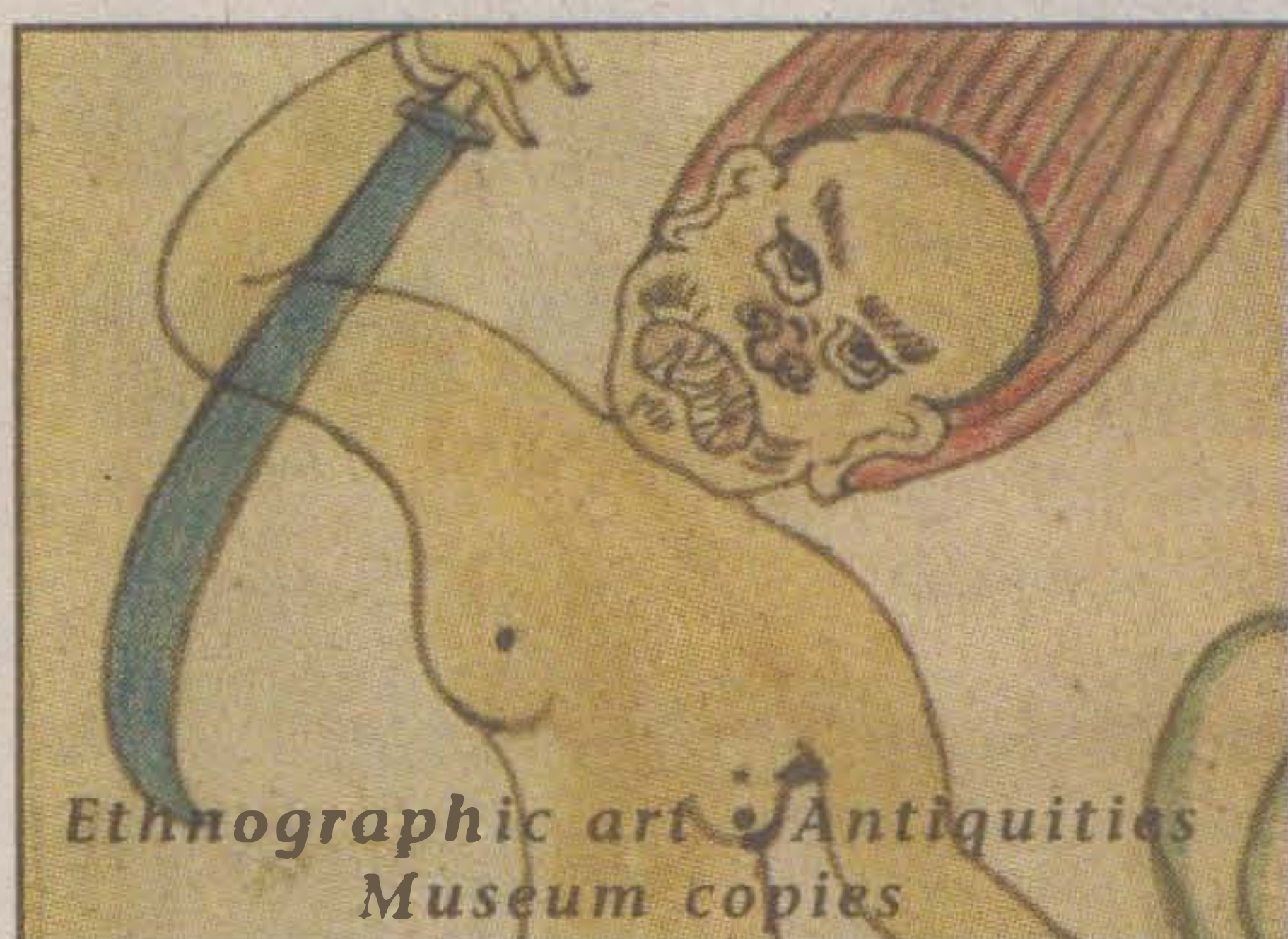
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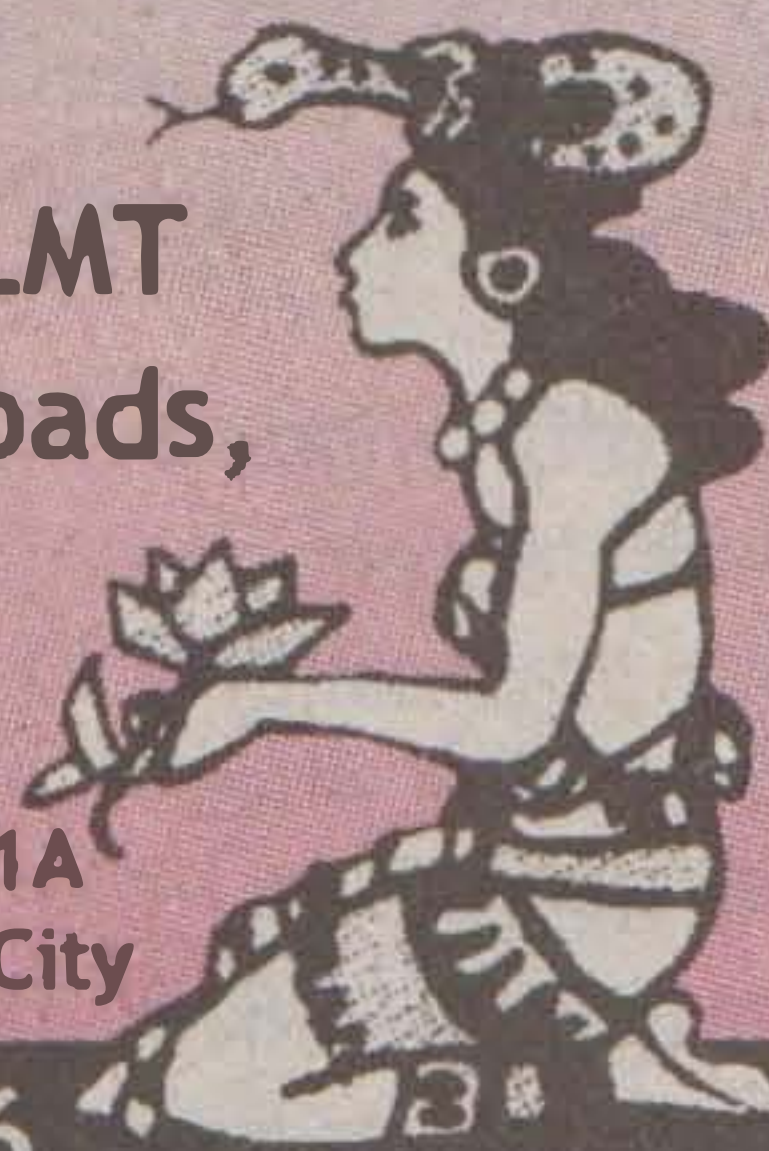
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tled series its power. Rather, it is Dickman's incorporation of interesting patterns that makes these images engaging. The most arresting image in the series is that of a paisley patterned dress. Stripped of its, no doubt, riotous color, the pattern is eye-catching rather than eye-scarring and warrants an extended look—as does the woman's plaid skirt that appears in two of the other photographs in the series.

Dickman's talent is shown to better effect, however, in the six titled photographs. Her eye for pattern and the effects of lighting come to the fore in these images, especially in the four pieces that do not include a human figure.

Take, for example, "A Breeze Through Drapes on Central," a deceptively simple photograph of translucent drapes caught by a gentle wind. The picture is a study in horizontal and vertical lines, as well as right angles—shot while facing a corner, the photograph takes in two windows on perpendicular walls, and the hanging drapes, shades and window frames create an uneven grid suffused with a soft light from outdoors. Though this pattern is irregular, the lines are uniformly straight, with the exception of those skewed by the blown drapes; the soft, curving lines nearly capture the shape of the wind itself.

"A Small Tree in Solon" takes advantage of a similar juxtaposition of rigidly horizontal and vertical lines with an irregular pattern-breaker. In this case, the background features what appear to be the upper stories of a school building—a grid of windows regular in pattern but easily differentiated by the various shades (or lack of shades) that adorn them. This grid occupies the bottom half of the photograph; the upper half of the background appears blank and is no doubt a cloudless sky. Apparently photographed at an upward angle, the building and the sky neatly divide the image in half horizontally. In the foreground the eponymous tree bisects the image vertically. The narrow trunk shoots up straight through the window grid, but then veers to the viewer's left just as it crosses into the blank sky. At the same time, the tree's branches reach out horizontally in irregular lines of visual static against the static grid behind them. Simply finding this image, which required her to shoot the photograph from the perfect angle, is an accomplishment, and the resulting work is impressive, indeed.

Thankfully, "A Breeze Through Drapes on Central," which is second only to "A Small Tree in Solon" in terms of quality, is hung at eye-level. The other 11 photographs are hung at a neck-straining height above Northside's bookcases. The unfortunate result is that the photographs are difficult to enjoy for any length of time and are obscured by various glares. Dickman's work is worth the effort, however, of climbing on one of the store's various step-stools for a better look. *

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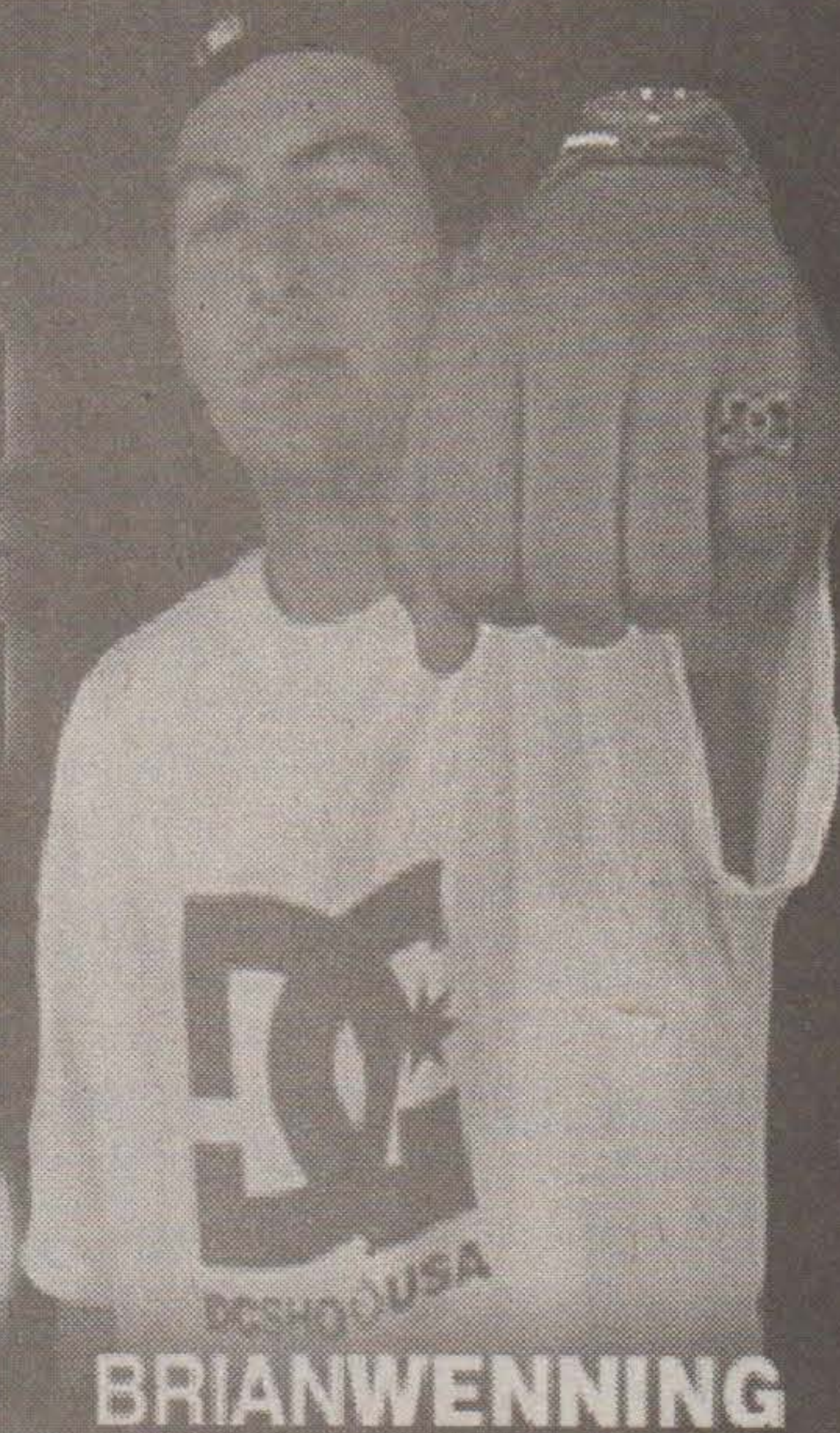
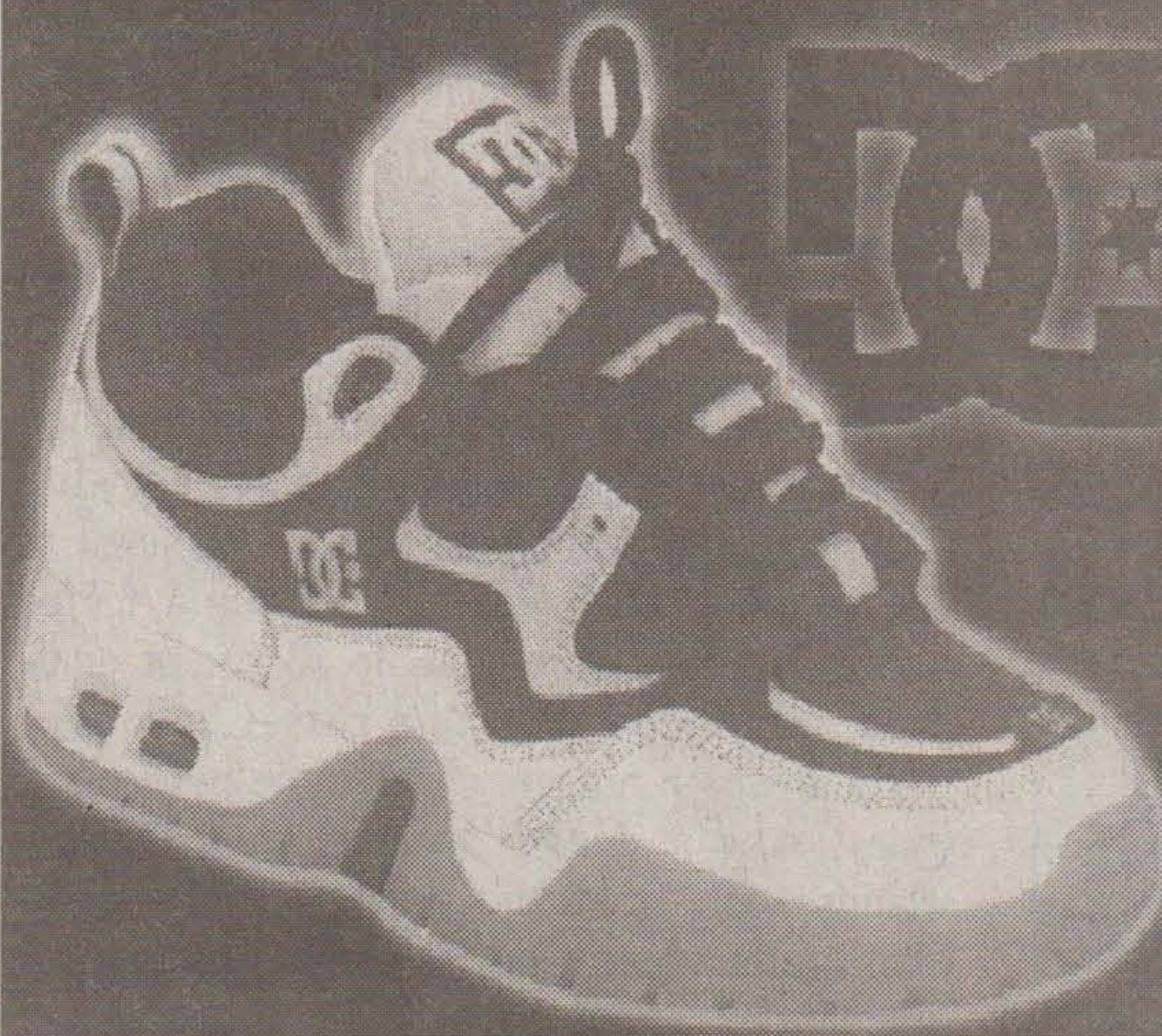
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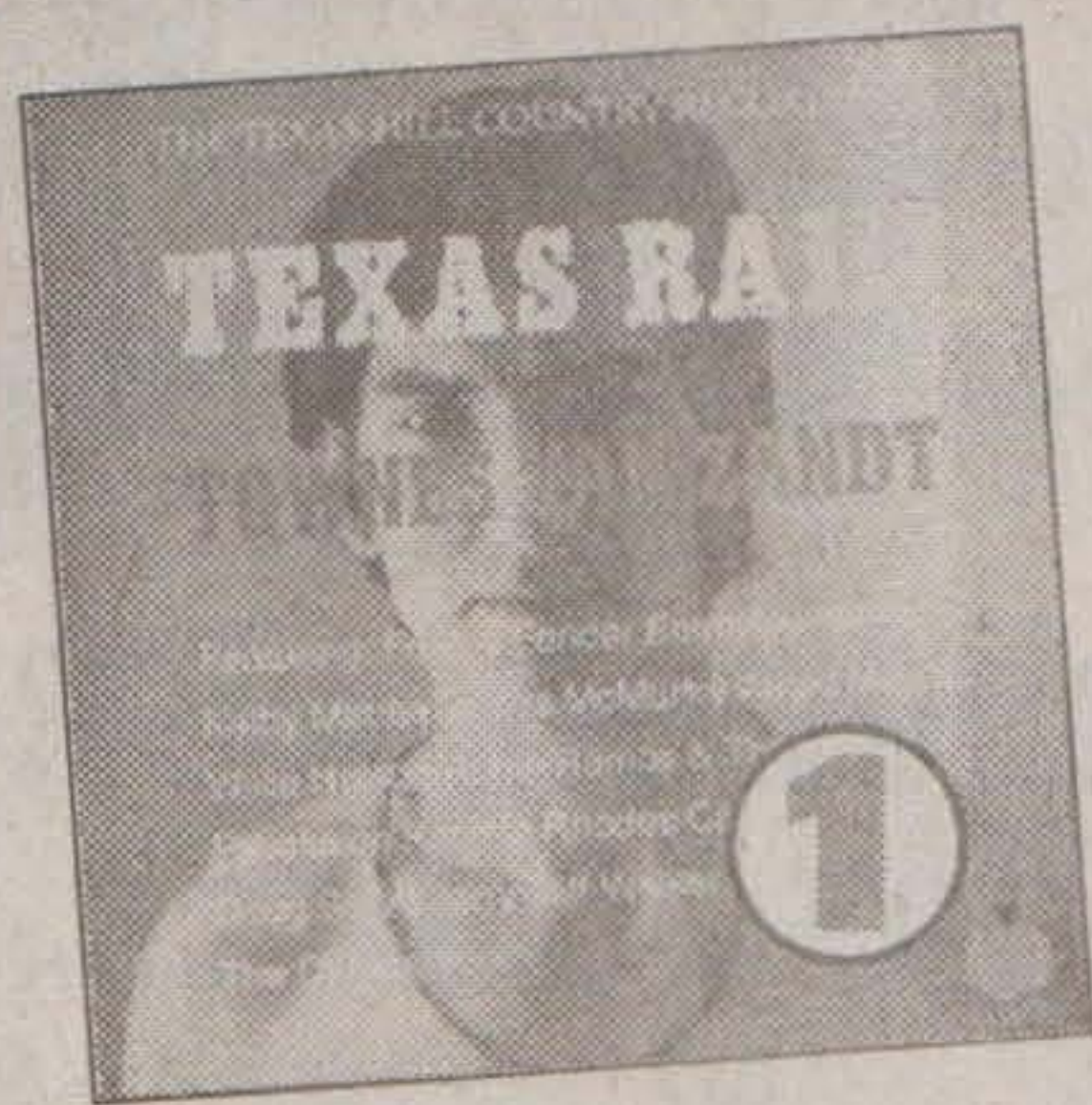
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1 Townes Van Zandt *Texas Rain*

Tomato

A few years ago, the hard-livin', prolific Texas troubadour Steve Earle gruffly announced that he would climb atop Bob Dylan's coffee table with his boots on to declare Townes Van Zandt the greatest singer-songwriter who ever lived. A new CD of Van Zandt duets, *Texas Rain*, has been released in time for the fifth anniversary of his sudden and premature death on New Year's Day 1997. It does a fine job of illustrating what made the Fort Worth native and hopeless alcoholic so memorable: ironically, the self-effacing nature of both his voice and music rather than his hard living. On his most famous song, "Pancho & Lefty," he mourns how Lefty "just did what he had to do, and now he's growing old." That's the classic Van Zandt character—a simple person caught in bad circumstances, trying to make the best of things. Here, Freddy Fender, Rubin Ramos, the late Doug Sahm and Augie Meyer give the tune the Mexican flavor lost when Willie Nelson and Merle Haggard took it to number one. Surrounded by such celebrated crooners as Nelson and Emmylou Harris, Van Zandt is content on *Texas Rain* to let his often weak voice slip into the background. On songs that are meant to be sung, like "Snowin' on Raton," the result can be disconcerting. Story songs are better; on "Waiting Around to Die," Van Zandt's wistful, hangdog vocals perfectly capture the essence of giving up.

One gets the sense that Van Zandt would have been uncomfortable around Earle's bravado—however well-intended it might be. Van Zandt was, after all, a singer who was just doing what he had to do. And lucky for us, he did it brilliantly.

Brendan Wolfe

2 The Extra Glenss *Martial Arts Weekend* Absolutely Kosher Records

Between the two members of the Extra Glenss exists an indie-cred history so lengthy and obscure that you betray your obsession simply by keeping up with their releases. The duo, consisting of Iowan John Darnielle (Mountain Goats) and Californian Franklin Bruno (Nothing Painted Blue), started as an



odd early '90s side project from two of pop underground's most prolific singer/songwriters. Strangely, until *Martial Arts Weekend*, the Extra Glenss' entire recorded output consisted of little more than a handful of singles and cassette-only releases. The dearth, however, certainly isn't a result of laziness. This year alone, Darnielle's Mountain Goats have three albums and two singles scheduled for release (all on different labels), while Bruno will have his third solo album (a collection of his songs performed by Jenny Toomey [ex-Tsunami] and Calexico) and Nothing Painted Blue's sixth album released.

So why focus on this one-off side project? Because it's a gem. Darnielle and Bruno's lyrics work like a double-powered microscope to magnify the subtle details of everyday life ("thunder, lightning/hot rain/sweet smell of rotten grain" from "All Rooms Cable A/C Free Coffee") and ensure that no flicker of emotion, no incidental gesture passes unnoticed ("there was a reason why I came here/but I guess now it doesn't matter" from "Twelve Hands High"). At the same time, Darnielle and Bruno never sacrifice the big picture for incidentals ("the little river is blue and long/I sat by the side of it as everything went wrong" from "The River Song"). Such lyrical observations seamlessly marry themselves to the punchy, stripped-down frame of the Extra Glenss' gently skewed pop sound. Vocally, Darnielle is most reminiscent of an upbeat Will Oldham (Palace Brothers, Palace, Bonnie Prince Billy, et. al.), but without Oldham's intensely mopey pretentiousness.

John Darnielle appears with the Mountain Goats at the Green Room Sunday, March 10.

Joe Derderian

3 Einsturzende Neubauten *Strategies Against Architecture III: 1991-2001* Mute

After 21 years together it's clear that Berlin's Einsturzende Neubauten (that's "Collapsing New Buildings" to us Englishes) are that rare thing: an enduring avant-garde act. From their ear-smashing, power tool-wielding inception onward, Neubauten have been faithful to their founding credo: that you



must destroy in order to build. As easy as it might be to pigeonhole these Teutonic noise-meisters, Neubauten have consistently striven to smash not only popular music's conventions, but their own as well.

This retrospective covers the years 1991 through 2001, thus bringing us up to date on the band's latest doings. The double-CD set covers the *Tabula Rasa* triptych of albums inspired by the band's collaboration with the Canadian dance company La La La Human Steps (*Tabula Rasa* and the EPs *Interim* and *Malediction*), as well as *Ende Neu* and *Silence Is Sexy*. During this period, the band lineup also went through significant changes: longtime members Mark Chung and founder F.M. Einheit left the band, and longtime friend, keyboardist and soon-to-be-full-fledged-member Roland Wolf was killed in a car accident.

While rabid fans (and there are millions of them worldwide) will purchase this album anyway, they will be gratified by the large percentage of live and unreleased material included on this album—again in keeping with the band's "ever onward!" philosophy. The album includes alternate versions of recent favorites "Three Thoughts (Devils Sect)," "Architektur Ist Geiselnahme," "Was Ist Ist," "Installation Nr. 1 (John Is Mixing)" and "Silence Is Sexy." This last track I found particularly compelling for its sparse, moody feel; its showcase effect is the crackle and hiss of a long cigarette drag.

Such gems as this are sure to intrigue the less-than-rabid fan, though I'll admit it takes a die-hard to sit through over two hours of this stuff. Songs like "Helium," in which, you guessed it, lead Blixa Bargeld inhales helium to produce chipmunk-style German voices, are a certain reward for the stalwart, however.

The retrospective also includes extensive liner notes, which will help guide the novice through the riotous soundscape.

EN's great gift, what has allowed the band to last for so long without becoming hide-bound, is absolute immediacy. They never look back for a moment. Newcomers and fans alike will be grateful that Mute has so thoughtfully collected the multifaceted best of EN's past decade.

Margaret Schwartz

A Wu-Tang formula and the blindfolded Weezer challenge

What the fuck? That's what I said when the **Killa Beez** debut, *The Sting* (Koch), arrived on my doorstep. After two or three dozen albums by various Wu-Tangers, one has to ask, *Do we really need another release from these hyper-productive Shaolin warriors?* To answer that question, here's a helpful formula that can be applied to any Wu-related offshoot: Take the number of songs that the knob-twiddling, mind-bending whiz kid RZA produced (the majority of the tracks on this album), add one point for each track that contains at least one Wu (all the tracks feature RZA, Inspectah Deck and U-God), add an extra two for each song in which Ol' Dirty Bastard appears (he pops up once, on the bizarre freakfest "Doe Rae Wu"), subtract one for each stupid skit (holy shit, none!!!), and subtract one for each track that has been outsourced to lackluster second-string Wu-affiliates like Cappadonna and Sunz of Man (nada). Total it up and divide it by the number of tracks on the album, and if you get a score that equals or exceeds 1.0, we have a winner. For the record, *The Sting* squeaks in above a 1.0, a small miracle in Wu-land. Woo-hah!

Super Furry Animals have taken the dirty digital production aesthetic of the RZA and applied it to their version of psychedelic Brit-pop, producing an infectious album of beautiful noise that's akin to riding a tilt-a-whirl while drugged out of your mind, though you wouldn't necessarily know that by hearing the stringed-out cheese of their Beatlesque single, "It's Not the End of the World?" Here, they skid all over the proverbial map, hopping and hot-wiring genres on a sonic field trip (with the emphasis on *trip*) that mixes scuzzed-out electronica ("No Sympathy"), Philly soul ("Juxtaposed With U"), ELO pap gone wrong ("Receptacle for the Respectable") and straight-up balladry ("Presidential Suite").

Keeping things on the more conventional side of the pop spectrum is **Neil Finn**, late of Crowded House and, much earlier, Split Enz. This nutty New Zealander has followed up a rather lackluster solo debut with a peppy, pretty live album, *7 Worlds Collide* (Nettwerk). It features an all-star band that includes his brother Tim, the Smiths' Johnny Marr (a cover of "There Is a Light That Never Goes Out" is a heartbreaker), Lisa Germano (her lead vocal on "Paper Doll," unfortunately, is a dull low point) and—what the fuck?—Eddie Vedder (whose duet with Tim Finn on "Stuff and Nonsense" is an unexpected, come-from-behind victory). However, my personal favorite is a slow, stripped-down version of "Don't Dream It's Over," a song that'll forever be in my heart because of its connection to a certain special someone (ahhh, the associative powers of pop music...).

"You're a homo/you're a homo/you're a homo and everyone knows," goes the chorus of song #11 from the **Queers'** new release, *Pleasant Screams* (Lookout! Records). The members of the group are straight; they took their name in the 1980s as an obnoxious teen-aged goof, and some of their early songs ambiguously bordered on homophobia (e.g. "Gay Boy," from their first album, *Grow Up*). They even apologize in the reissue's liner notes: "We know some of these lyrics are pretty insensitive, but we didn't write these songs to hurt anyone's feelings." Not very punk rock of them, but that's what makes this most current batch of music—which can mostly be attributed to Joe King, the group's frontman and sole original member—all the more interesting. Even though his band falsely claimed to have grown up years ago, King shows that it's possible to mature (and continue to fetishize the Ramones) and still remain relevant...and fun. On "You're a Homo," King takes a schoolyard taunt that easily could have appeared in an unreconstructed form on a 1980s punk album and turns it into a rainbow-colored, lighter-waving anthem of queer solidarity. "Be proud of who you are and don't be scared," King sings, undermining any mean-spirited residue left from the song's title. Defying all expectations (primarily because no one expects much of the Queers), *Pleasant Screams* turns out to be the strongest record of the band's long, very inconsistent career. They glimmer and glow on songs like "I Wanna Be Happy" and they shine during an awesome key change in "It's Cold Outside," the most melodically melancholy song I've heard in recent years. It sounds like the Ramones covering the Beach Boys on a 45 single played at 33 1/3—which is a long way of saying it kinda sounds like Weezer, though better. Much.

Speaking of.... If I were to do the blindfolded Weezer challenge, it'd be damn near impossible for me to differentiate between them and **Ozma**, who released *Rock and Roll Part Three* (Kung Fu) late last year. (Perhaps you've already heard the catchy, stick-to-the-roof-of-your-brain single "Domino Effect.") The major difference is the presence of female backing vocals and a more pronounced keyboard presence, which make the sugar-coated songs much easier to swallow than those of the weezemeisters, which sometime contain choke-inducing, bitter lyrical pills. Originality is overrated. Sometimes a safe familiarity is a virtue, as is the case with Ozma. *

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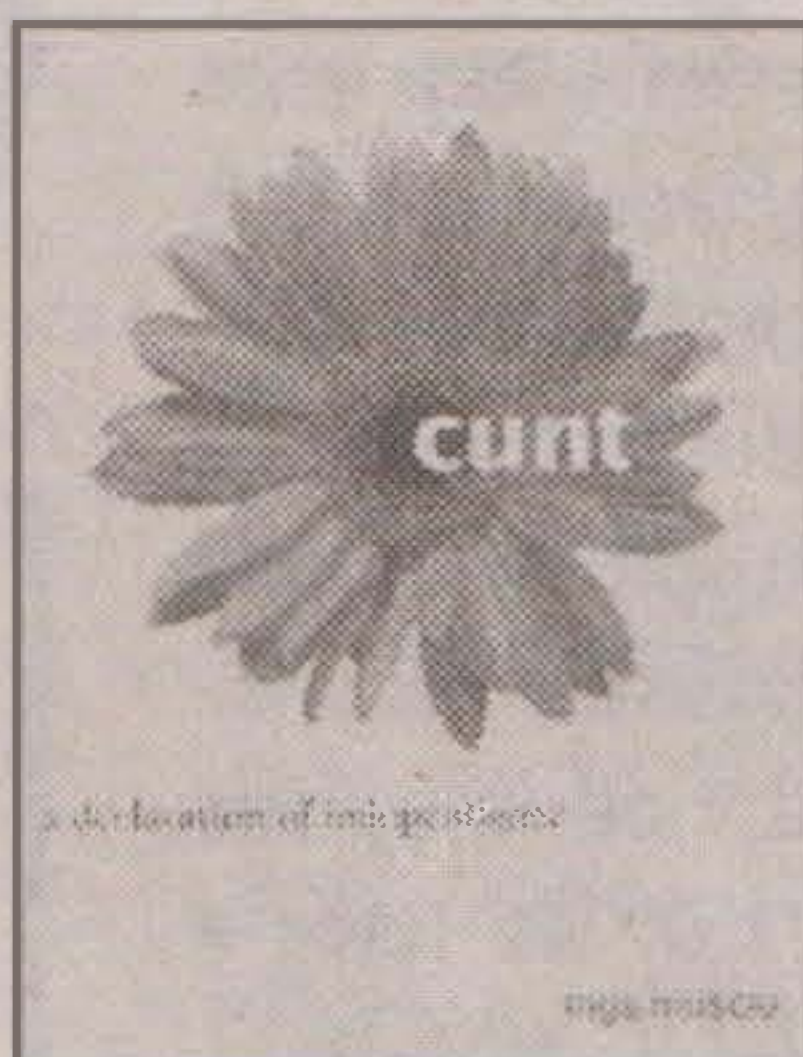
THE
A
LIST

Calendar listings are free, on a space-available basis. Mail PO Box 736, Iowa City, Iowa 52244 or e-mail little-village@usa.net

Inga Muscio

Cornell College • Saturday, March 9

Joan Jett had this to say upon reading Inga Muscio's *Cunt: A Declaration of Independence*: "I cried, laughed, got really pissed. I learned and relearned things that had slipped away. I was reminded of all the inequity that surrounds women. All the time. Every day. Everywhere. A must read." Jett's word should be enough to get you in the car and up to Mt. Vernon for Muscio's 1pm lecture in King Chapel. Join in reclaiming what was an ancient title of respect for women. Brought to you by Cornell College's Womyn's Action Group. 600 First St. West, Mt. Vernon, 895-5343 for more info.



Kronos Quartet

Hancher • Saturday, March 2

The 14-year collaboration between the Kronos Quartet and Hancher Auditorium continues with the world premiere of the Kronos *Nuevo* concert, featuring the "space-age bachelor-pad" music of Esquivel and other popular and folk musical styles of Mexico. The *Nuevo* half of the program features both new compositions and arrangements by Osvaldo Golijov, Ricardo Gallardo and Steven Prutsman of songs by composers well known in Mexico, and in some cases throughout the world. The concert will present most of the works that have been recorded for the upcoming Kronos *Nuevo* CD. 8pm. UI campus, Iowa City, 335-1160.

ART

Akar Architecture and Design

4 S. Linn St., Iowa City, 351-1227

"Earthenware and Porcelain Pots," by Oregon's Victoria Christian, March 1-April 15, opening reception March 1, 5-9pm, part of Gallery Walk.

The Art Mission

114 S. Linn St., Iowa City

Photographs by Neil Stone, opening reception March 1, 5-8pm, part of Gallery Walk.

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503

Others Among Us: Photographs of Amish, Hutterites and Mennonites, 53 works by photographers Kristen Capp, George Tice, Larry Towell and Laura Wilson; *A Century of Photography from the Collection*, showcases the work of 20 artists, several of them from eastern Iowa; both March 8-May 26, opening reception March 8, 5-7pm • *From Paper to Stone: Grant Wood Drawings and Lithographs*, through Aug. 25. (See Words for more events)

Coe College

Marvin Cone and Eaton-Buchan Galleries, 1220

First Ave. NE, Cedar Rapids, 399-8647

Tibetans, photography by Cui Boqian, March 1-24, opening reception March 1, 5-7pm.

Cornell College

600 First St. West, Mt. Vernon

Farewell to Armstrong Gallery: A Look Back to the Early Days, through March 17, Armstrong Hall, closing reception, March 17, 2-4pm.

CSPS

1103 Third St. SE, Cedar Rapids, 364-1580

Colors of Conscience: Iowa Artists in the Spirit of Corita, work by Iowa-born artist/activist Sister Corita Kent (1918-86) and seven contemporary artists, through March 3 • *40-Something Things That Changed the World*, installation by Iowa artist and theorist Patrick Muller, through March 3 • New exhibits by Melissa Weinman and Kent

Rush, opening March 8.

Design Ranch Store

Corner of Davenport and Dodge streets, Iowa City, 354-2623

Bentwood Baskets and Bowls by James M. Marston, opening reception March 1, 5-8pm, part of Gallery Walk.

Faulconer Gallery

Grinnell College, 1108 Park St., Grinnell, 641-269-4660

Iraqi Art and Literature Around the World, through March 15.

Hancher Auditorium

UI campus, Iowa City, 335-1160

20th Annual Children's Art Exhibit, art by children in Iowa City elementary schools, through March 13, reception March 3, 2-4pm.

Hudson River Gallery & Frame Co.

538 S. Gilbert St., Iowa City, 358-8488

Photographs by Connie Peterson, Patti O'Neill (both Iowa City) and Jim Anderson, a Chicago photojournalist whose *Sturgis or Bust* documents a week at the Sturgis Motorcycle Rally in South Dakota, March 1-April 5, opening reception March 1, 5-8pm, part of Gallery Walk.

Iowa Artisans Gallery

117 E. College St., Iowa City, 351-8686

Artisans At Work: Staff Art Show, jewelry, monotype, photography, art quilts and mixed media by staff artists, opening reception March 1, 5-8pm, part of Gallery Walk.

Iowa State Bank and Trust

102 S. Clinton St., Iowa City, 356-5800

Women in Fiber, features fiber collage, weaving, hand-made paper and hand-painted art quilts by six eastern Iowa artists; *Annual Kids' Art Exhibit*, features work by children from area schools; reception March 1, 5-8pm, part of Gallery Walk.

Kirkwood Community College

Iowa Hall Gallery, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-4956

Faces of Immigrant Iowa, photographs by Iowa residents portraying their family histories, March 8-April 5, reception March 14, 5-6:30pm.

Lorenz Boot Shop

132 S. Clinton St., Iowa City, 339-1053

More Travels with Charles, photography by Charles Read; figurative paintings and collages, oils and pen and ink by Nancy Towner; landscapes in oil and gouache by Laura Young; all through May, reception March 1, 5-8pm, part of Gallery Walk.

Many Facets

125 S. Dubuque, Iowa City

Who Am I?, works in foil by Kimberlee Rocca, reception March 1, 5-8pm, part of Gallery Walk.

M.C. Ginsberg Objects of Art

110 E. Washington St., Iowa City

A collection of six pieces by metal artist Jonathan Bonner; Jacqueline Ott also shows work; reception March 1, 5-8pm, part of Gallery Walk.

Mythos

9 S. Linn St., Iowa City, 337-3760

Image of Enlightenment: Buddhas and Bodhisattvas, March 16-30, reception March 16, 6-9pm.

Northside Books

203 N. Linn St., Iowa City, 466-9330

Central, transforming, photography by Iowa native & UI senior Thea Dickman, Feb. 17-March.

Paul Engle Center

1600 Fourth Ave. SE, Cedar Rapids, 364-1580

The Dubuque Portrait Project, 20 portraits created by Pella artist Tilly Woodward, through March 3.

RSVP

114 E. Washington St., Iowa City

New Works: Artists from the University of Iowa's Center for the Book, reception March 1, 5-8pm, part of Gallery Walk.

Salon

119 E. Washington, Iowa City, 351-0508

Paintings, drawings and sculpture from the Sam Won Art

Association of Seoul Korea, two representatives of the group will attend the March 1 reception, 5-8pm, part of Gallery Walk, through March.

Senior Center

28 S. Linn St., Iowa City, 356-5220

Paintings by Stephen J. Atkins, March 1-April 7, reception March 1, 5-8pm, part of Gallery Walk.

Studiolo

415 S. Gilbert St., Iowa City, 341-8344

Migrations, mixed-media works on paper by local artist Gene Flores; *Wetlands*, installation of ceramic forms by local artist Jennifer Otis; both through April 15, reception March 1, 5-8pm, part of Gallery Walk.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727

Permanent collection exhibitions, ongoing • *From the Outside In: Photographs of Buildings*, a selection of photographs from the museum's permanent collection by artists such as Walker Evans, Lynn Davis and Berenice Abbott, through March 10 • *William Wegman: Fashion Photographs*, an exhibition featuring Polaroids of Weimaraner dogs modeling designer fashions, selected videos by Wegman of his dogs will be shown on Sunday afternoons at the museum throughout the exhibition, through April 14 • Winners of children's pet-photo contest, through March 10, Members' Lounge. (See Words for related events)

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401

Discrimination, work by Sheila Sitterly, through April 1.

MUSIC

Adagio

325 E. Washington St., Iowa City, 339-4811

The Mad River Band, March 2, 9pm-12am.

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

Philharmonia Chamber Orchestra, March 3, 3pm • Leopold La Fosse and Timothy Shiu, violins, March 3, 8pm • David Katz, baritone, and Kathy Charles, piano, March 4, 8pm • La Fosse Jazz Trio, March 6, 8pm • La Fosse Baroque Ensemble, March 9, 3pm • Iowa Woodwind Quintet, March 9, 8pm • Cedar Rapids Symphony Orchestra, Beethoven's *Eroica*, March 25, 8pm • Rachel Joselson, soprano, and Shari Rhoads, piano, March 26, 8pm • New Opus Trio, March 27, 8pm • Jazz Faculty Concert, March 28, 8pm • Ksenia Nosikova, piano, March 30, 8pm • Dan Moore, percussion, April 1, 8pm.

Coe College

1220 First Ave. NE, Cedar Rapids, 399-8600

Gustavo Romero, piano, March 2, 8pm, Sinclair Aud. • Faculty Recital, March 3, 4pm, Daehler-Kitchin Aud. • Coe College Honor Band, March 10, 4pm, Sinclair Aud. • Emily Helvering, oboe, March 10, 7:30pm, Daehler-Kitchin Aud. • The Bone People, jazz-poet Debra Marquart and collaborators fuse music and poetry, March 11, 7:30pm, P.U.B. in Gage Memorial Union.

CSPS

1103 Third St. SE, Cedar Rapids, 364-1580

Swedish trio Frifot, March 3, 7pm • Tret Fure, solo acoustic folk, March 8, 8pm • Southern singer-songwriter

Kate Campbell, March 10, 7pm • Legendary Scottish folk band Old Blind Dogs, March 11, 8pm • Irish singer and former Solas member Karan Casey, March 14, 8pm • Greg Brown with Karen Savoca and Pete Heitzman, benefit concert for Legion Arts, March 16, 8pm.

First Avenue Club

1550 South First Ave., Iowa City, 337-5527.

Blake Shelton, March 15.

Gabe's

330 E. Washington St., Iowa City, 354-4788

Brian Jonestown Massacre, Asteroid #4, March 1 • Check Engine, The Vida Blue, Meth, Goats, The Ghost, March 2 • The Immortal Lee County Killers, March 3 • Atmosphere, Mr. Dibbs, March 5 • Bongzilla, March 6 • Kooky Scientist, You're Pretty, March 9 • Schatzzi, The Promise Ring, March 11 • Soundtribe Sector, March 14 • Cuban Salsa All-Stars, March 15 • The Mayflies of Johnson County, March 17 • The Arrivals, March 20 • Kelly Hogan, March 21 • The Anniversary, Dashboard Confessional, Ben Kweiler, March 22 • Primer 55, Switched, The Step Kings, March 26 • MU330, March 29 • Tekulvi, Sicbay, March 30.

The Green Room

509 S. Gilbert St., Iowa City, 354-4350

Blues Jam Mondays, Pub Quiz Night Tuesdays

Mylo, Beef Wellington, Hay Market Riot, The Gadgets, March 1 • Filling Space, Drums & Tuba, March 2 • Jazz Jamboree, March 6 • Brian Jones, March 7 • The Greyhounds, March 8 • Harmony Riley, March 9 • Kind of Like Spitting, John Vanderslice, Mountain Goats, March 10 • Singer-songwriter Nite, March 13 • PATV Fund-raiser, March 14 • Burn Disco Burn, The Slats, March 15 • Dave

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Iowa City 354-4788
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Friday March 1 **Brian Jonestown Massacre**

Saturday March 2 **Check Engine**

Tuesday March 5 **Atmosphere**

Saturday March 9 **Kooky Scientist**

Monday March 11 **Promise Ring**

Friday March 15 **Cuban Salsa All-Stars**

Friday March 22 **Dashboard Confessional**

Tuesday March 26 **Primer 55**

Friday March 29 **MU330**

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Hot Wraps (w/ chips)

1. **Cheeseburger** – 1/4 lb. Beef Patty, Lettuce, Tomato, Onions, 1000 Island Dressing, Swiss and Cheddar Cheese. \$4.95
2. **Bratwurst**– Sauerkraut, Hot Mustard, Grilled Onions, Cheddar Cheese. \$4.95
3. **Jambalaya** – Smoked Sausage, Grilled Chicken, Rice. \$5.50
4. **Garden Burger** – The Original Garden Burger, Lettuce, Tomato, Onions, Sour Cream, Salsa, Pepper Jack Cheese. \$5.95
5. **Beans and Rice** – Black Beans, Rice, Salsa, Sour Cream. \$4.95
6. **Buffalo Grilled Chicken** – 1/4 lb. Chicken Breast, Buffalo Wing Sauce, Grilled Onions and Celery, Lettuce, Tomato, Choice of Blue Cheese or Ranch Dressing. \$5.95
7. **Philly Steak** – Green Peppers, Onions, Mushrooms, A1 Steak Sauce, Cheddar Cheese. \$5.95
8. **Grilled Chicken and Swiss** – 1/4 lb. Chicken Breast, Lettuce, Tomato, Onions, Mayonnaise, Swiss Cheese. \$5.50
9. **BBQ Bacon Burger** – 1/4 lb. Beef Patty, BBQ Sauce, Bacon, Lettuce, Tomato, Grilled Onions, Cheddar Cheese. \$5.95
10. **BBQ Chicken** – 1/4 lb. Chicken Breast, BBQ sauce, Bacon, Grilled Onion, Lettuce, Cheddar Cheese. \$5.95
11. **Falafel** – Lettuce, Tomatoes, Cucumber Yogurt Sauce. \$4.95
12. **Chicken Philly** – 1/4 lb. Chicken Breast, Green Peppers, Onions, Mushrooms, Ranch Dressing, Cheddar Cheese. \$5.95
13. **Tuna Melt** – White Albacore Tuna, Celery, Grilled Onions, Lettuce, Tomato and Pepper Jack Cheese. \$5.50
14. **Bacon Ranch Burger** – 1/4 lb. Beef Patty, Ranch Dressing, Bacon, Lettuce, Tomato, Grilled Onions, Havarti Cheese. \$5.95
15. **Salsa Burger** – 1/4 lb. Beef Patty, Salsa, Sour Cream, Jalapeño Peppers, Lettuce, Tomato, Onion and Pepper Jack Cheese. \$5.95
16. **Steamed Veggie Mix** – Broccoli, Carrots, Cauliflower, Mushrooms, Ranch Dressing and Double Cheddar Cheese. \$4.95
17. **Blackened Cajun Chicken** – 1/4 lb. Chicken Breast, w/ Beans and Rice, Cajun Spices, and Pepper Jack Cheese. \$5.95
18. **B.L.T.** – Bacon, Lettuce, Tomato, Mayo, and Cheddar Cheese. \$3.95

Cold Wraps (also served hot)

1. **Tuna Salad** – White Albacore Tuna, Celery, Lettuce and Tomato. \$4.95
2. **Ham and Cheese** – Ham, Swiss and Cheddar, Lettuce, Tomato, Onion, Mayo and Mustard. \$4.95
3. **Turkey and Cheese** – Turkey, Swiss and Cheddar, Lettuce, Tomato, Onion, Mayo and Mustard. \$4.95
4. **Veggie** – Cucumber, Zucchini, Green Peppers, Mushrooms, Lettuce, Tomato, Onion, Lemon Vinaigrette and Havarti Cheese. \$3.95
5. **Clubhouse** – Ham, Turkey, Bacon, Lettuce, Tomato, Mayo and Cheddar Cheese. \$5.95

Breakfast (all day)

1. 2 Eggs, Sausage, Hashbrowns, Green Peppers, Onions, Mushrooms, Cheddar Cheese. \$4.95
2. 2 Eggs, Bacon, Hashbrowns, Onions, Mushrooms, Cheddar Cheese. \$4.50
3. 2 Eggs, Jalapeno Peppers, Onions, Mushrooms, Salsa, Sour Cream, Pepper Jack Cheese. \$4.50
4. Hashbrowns, Wild Rice, Green Peppers, Onions, Mushrooms, Swiss and Cheddar Cheese. \$4.50
5. 2 Eggs, Steak, Hashbrowns, Mushrooms, Onions and Cheddar Cheese. \$5.95
6. 3 Eggs, Swiss and Cheddar Cheese. \$3.95
7. 2 Eggs, Ham, Onions, Swiss and Cheddar Cheese. \$4.95

Smoothies 16 oz. \$3.50

1. Strawberry, Bananas, Vanilla Yogurt and Apple Juice
2. Mango, Bananas, Vanilla Yogurt and Apple Juice
3. Peaches, Bananas, Vanilla Yogurt and Apple Juice

Domestic Beer 16 oz \$1.50
Import Beer 16 oz \$2.50

Beverages

Coke, Diet Coke, Sprite, Orange Soda, 16 oz. \$1.50
Mr. Pibb, Lemonade, Root Beer
Orange Juice, Apple Juice, 16 oz. \$1.95
Cranberry Juice

Coffee \$.95
Hot Tea \$.95
Iced Tea \$.95
Milk \$1.50
Chocolate Milk \$1.95

Soup and Salad

Cup of Soup \$2.25
Bowl of Soup \$3.00
Side Salad \$1.95

Olson, Same Knustson, Books on Tape, March 16 • Aytoback Kreisor, Fear of Falling, March 21 • Kevin Bassett, March 22 • East Eighteen, Conspire, March 23 • Global Funk Council, March 27 • Kevin Gordon, Jennifer Danielson, March 29.

Hancher Auditorium

UI campus, Iowa City, 335-1160

The Kronos Quartet, world premiere of *Nuevo*, March 2, 8pm • British vocal sextet the king'singers, March 8, 8pm • University Symphony and Choruses, *St. Matthew Passion* by J.S. Bach., March 10, 2pm.

Iowa Memorial Union

UI campus, Iowa City

"SnoCore Rock": Alien Ant Farm, Fenix TX, Glassjaw, March 12 • "SnoCore Icicle Ball": Blackalicious, Karl Denson's Tiny Universe, Nikka Costa, Saul Williams, March 13.

Kirkwood Community College

Ballantyne Auditorium, Iowa Hall, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-5578

Vocal Jazz Festival and Concert, featuring Jazz Transit, RSVP and guest artists Kathy Kosins, Darmon Meader, Paris Rutherford and Dr. Kirby Shaw, March 1, 7:30pm.

Martini's

127 E. College St., Iowa City, 358-2833

Shows at 9:30pm

Doghouse Blues Band, March 8 • The Tornados, March 9.

The Marketplace

511 P St., South Amana, 622-3750, all 7:30-11:30pm

Carl Hudson, March 1 • CA Waller, March 2 • Bill Heller, March 8 • Jean Blum, March 9 • Merrill Miller, March 15 • Rob Lumbard, March 16 • Mike and Amy Finders, March 22 • Shoe Money, March 23 • Dave Zollo, March 29.

The Mill

120 E. Burlington St., Iowa City, 351-9529

Friends of Old Time Music acoustic jam session Tuesdays, 9pm; Open Mic, Mondays, 8pm; all shows 9pm unless otherwise noted

The Mayflies of Johnson County, March 1 • Big Wooden Radio, March 2 • Benefit for Thaw, with Sam Knutson, Dave Olson and more, March 3 • Allette Brooks, March 6 • Ben Schmidt, March 7 • Mike and Amy Finders, March 8 • Wylde Nept, March 9 • Greg Brown, March 10 • Shade of Blue, March 15 • Dennis McMurrin, March 16 • Stones in the Field, March 17 • Dave Zollo, March 20 • Shoe Money, March 21 • Pieta Brown and Bo Ramsey, March 22 • 40th anniversary of the Mill, with BF Burt & the Instigators, March 23 • Stuart Davis, March 24 • The Trollies, March 28.

Northside Books

203 N. Linn St., Iowa City, 466-9330

Sunday Live!, all 2-3pm

Sam & Steve Price, delta blues, March 3 • Bob & Kristie Black, CD signing for *Iowa Songscape*; banjo, guitar, vocals, March 10 • TBA, March 17 • Jen Wochner, solo viola, March 24 • Jeffrey Morgan, March 31.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888 (unless noted otherwise)

Follies 2002-Hollywood Legends, March 2, 2pm & 8pm; March 3, 2pm, March 8, 8pm; March 9, 2pm & 8pm; March 10, 2pm • Wynton Marsalis, March 21, 7:30pm • Cedar Rapids Symphony Orchestra, Beethoven's *Eroica*, Benny Kim, violin, March 23, 8pm, call 366-8203 for tickets • Statler Brothers Farewell Tour, March 24, 3pm.

Red Avocado

521 East Washington St., Iowa City, 351-6088, all 6:30-9:00pm

Reality Trio, jazz, Wednesdays • Mad River Duo, clarinet and guitar, March 9 & 23.

Sanctuary

405 S. Gilbert St., Iowa City, 351-5692

Saul Lubaroff Trio, March 1-2 • Dave Moore, March 8-9 • Steve Grismore Trio, March 16 • John Cord Trio, March 23 • Triptych, March 30.

Scattergood Friends School

1951 Delta Ave., West Branch, 643-7600

Barn Dance, begins at 8pm

Wapsie Creek; Jim Hicks & Gail Hintze, callers, March 15.

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Theatre Cedar Rapids

102 Third St. SE, Cedar Rapids, 366-8591

La Bohème, Puccini's opera presented by the Cedar Rapids Opera Theatre, March 14-15, 8pm; March 17, 2pm.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727

KSUI "Know the Score" program broadcast live, guests include the king'singers, March 8, 5pm.

The Union Bar

121 E. College St., Iowa City, 339-7713

Sound Tribe Sector 9, March 14 • Strangefolk, The Big Wu, March 24.

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401

Dustin Bush, March 1, 4:30-6:30pm • Kelly Pardekooper, March 2, 4-6pm • Matt Bar, March 2, 6-8pm • Kathryn Musilek, March 6, 6:30-8:30pm • OddBar Trio, March 7, 10pm-1am • CIA Band, March 8, 7-10pm • Wapsi Creek, March 9, 7-9pm • Annie Savage, March 10, 1-4pm • Jasmine, March 15, 7-10pm • John Watkins, March 16, 1-3pm • The Trollies, March 27, 7-9pm.

Voxman Music Bldg.

UI campus, Iowa City

Timmy Britton and Pat Egan, Irish traditional musicians, March 7, 10:30am, Room 1020.

Wesley Foundation Auditorium

120 N. Dubuque St, Iowa City

Folk duo Charlie King and Karen Brandow, March 2, 8pm, fund-raiser for the Iraq Water Project

DANCE

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888 (unless noted otherwise)

Frula Folk Dance Company, March 27, 7:30pm, call 363-6254 for tickets.

Space/Place Theatre

North Hall, UI campus, 335-3041

Dancers In Company, March 1, 8pm; March 2, 3pm & 8pm

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727

Dancers in Company, March 29, 7:30pm.

THEATER/PERFORMANCE

Biology Building East

UI campus, Iowa City

Lecture-performance by Geneva Kachman, co-founder of Menstrual Monday, addressing attitudes about menstruation and women's reproductive healthcare, with members of Iowa City's Graffiti Theater, followed by reception at WRAC (130 N. Madison St.), March 4, 7-8:30pm, Room 101, call 335-1486 for info.

Coe College

1220 First Ave. NE, Cedar Rapids, 399-8600

"My Life Has Stood—The Journey of a Portrayal," playwright and actress Edie Campbell presents a performance that follows her own life as she discovers the life of poet Emily Dickinson, March 5, 7:30pm, Daehler-Kitchin Aud • *The Vagina Monologues*, March 8-9, 8pm, Sinclair Aud.

CSPS

1103 Third St. SE, Cedar Rapids, 364-1580

Body Blows, new performance by Tim Miller, March 23, 8pm; March 24, 7pm.

Brucemore

2160 Linden Dr. SE, Cedar Rapids, 362-7375

Emily Dickinson & I: The Journey of a Portrayal, one-woman play by and starring Edie Campbell, March 8-9, 8pm; March 10, 4pm.

Campbell Steele Gallery

1064 Seventh Ave., Marion, 373-9211

Liars Holographic Radio Theatre, music and original skits, March 15-16, 8pm; March 17, 7pm.

City Circle Acting Company

Oakdale Hall Auditorium, Oakdale Campus, Coralville, 354-3006

1776, musical by Sherman Edwards about the birth of the US, March 1-3, March 7-10, 8pm, except Sundays, 2:30pm.

Dreamwell Theatre

10 S. Gilbert St., Iowa City, 339-7757

Some Things You Need to Know Before the World Ends (A Final Evening with the Illuminati), a darkly comic spoof of religion by Larry Larson and Levi Lee, March 15-16, March 22-23, March 29-30, 8pm

Eulenspiegel Puppet Theatre

319 N. Calhoun St., West Liberty, 627-2487, (unless noted otherwise)

Introducing...the Puppet!, backstage look at the art of puppetry with former Iowan Bob Aiken, now of Cloud Dust Theater in Estes Park, Colo., March 7-8, 12:20pm • *Hands Full!*, Bob Aiken works with local adults in this production, March 9-10, 2pm & 4:30pm, New Strand Theatre, West Liberty.

Iowa City Community Theater

Exhibition Hall, Johnson County Fairgrounds, Iowa City, 338-0443

House of Blue Leaves, dark comedy by John Guare about the quest for fame, March 1-2, March 8-9, 8pm; March 10, 2:30pm.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888 (unless noted otherwise)

Titanic, the Broadway musical, March 14, 7:30pm.

Riverside Theatre

213 N. Gilbert St., Iowa City, 338-7672

Performances Thursdays at 7pm, Fridays and Saturdays at 8pm and Sundays at 2pm

Emily Dickinson & I: The Journey of a Portrayal, one-woman play by and starring Edie Campbell, through March 3.

Space/Place Theatre

North Hall, UI campus, 335-3041

Alcestis Go, by Iowa Playwrights Workshop graduate student Victoria Stewart, a screwball look into postmodern tragedy using Euripides as the text and Blink 182 as the score, March 7-8, 8pm; March 9, 2pm & 8pm, tickets available at the door one hour before each performance.

Theatre Cedar Rapids

102 Third St. SE, Cedar Rapids, 366-8591

Shows Thurs. At 7:30pm, Fri. & Sat. at 8pm, Sun. at 2:30pm

Misery, based on the Stephen King book about a novelist who awakens from a car crash to find himself in the care of his "Number-One Fan," through March 3 • *La Bohème*, Puccini's opera presented by the Cedar Rapids Opera Theatre, March 14-15, 8pm; March 17, 2pm.

UI Theatre

Theatre Bldg., UI campus, Iowa City, 335-1160

No Shame Theater, original skit drama and comedy, every Friday, 11pm, Theater B • *The Seagull*, by Anton Chekhov, March 1-3, 8pm except Sundays (3pm), E.C. Mabie Theatre • *Road to Santiago*, by Iowa Playwrights Workshop graduate student Jeannine Coulombe, "The Price is Right" and a 12th-century Christian pilgrimage converge, March 7-9, 8pm; March 10, 3pm, Theatre B, tickets available at the door one hour before each performance.

COMEDY

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888 (unless noted otherwise)

Steven Wright, March 13, 7:30pm.

WORDS

Art Bldg.

UI campus, Iowa City, 335-1772

Charles Spurier, lecture on his works, March 28, 8pm, Room E109.



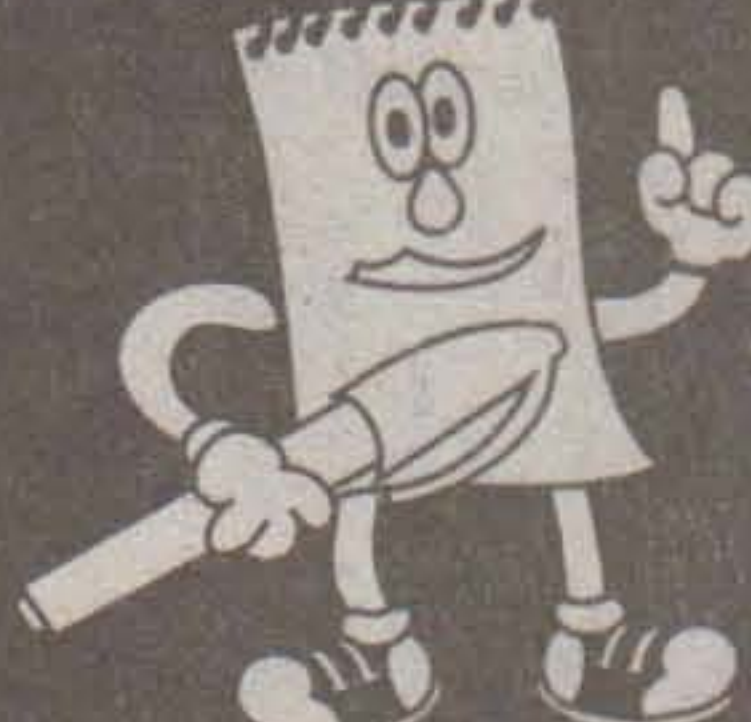
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Biology Building East UI campus, Iowa City

Lecture-performance by Geneva Kachman, co-founder of Menstrual Monday, addressing attitudes about menstruation and women's reproductive healthcare, with members of Iowa City's Graffiti Theater, followed by reception at WRAC (130 N. Madison St.), March 4, 7-8:30pm, Room 101, call 335-1486 for info.

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503

Gallery tour of *From Paper to Stone: Grant Wood Drawings and Lithographs* with curator Jane Milosch, March 6, 12-1pm • Gallery talk and book signing with artist-publisher Joan Liffing-Zug Bourret, in conjunction with the exhibition *A Century of Photography from the Collection*, March 16, 1-2pm • "Old Order Amish, Hutterites and Mennonites," Thursdays on Third program slide lecture by Iowa State University professors Elmer and Dorothy Schwieder, March 21, 5:30-6:30pm, in conjunction with the exhibition *Others Among Us: Photographs of Amish, Hutterites and Mennonites*.

Coe College

1220 First Ave. NE, Cedar Rapids, 399-8600

The Bone People, jazz-poet Debra Marquart and collaborators fuse music and poetry, March 11, 7:30pm, P.U.B. in Gage Memorial Union.

Cornell College

Mt. Vernon,

Inga Muscio, author of *Cunt*, speaks on women's issues, March 9, 1pm, King Chapel.

Dental Science Building

UI campus, Iowa City

Forum on soft drinks in public schools, March 8, 12-1:30pm, Galagan Aud.

Harper Hall

Voxman Music Bldg., UI campus, Iowa City

"Matthew, Bach and Jesus' Death: Interpretive Variations on a Religious Theme," panel discussion related to the UI performance of Bach's *St. Matthew Passion*, March 3, 1:30-3pm.

IC Public Library

123 Linn St., Iowa City, 356-5200

"The First Amendment Right of Free Speech & Hate Speech," Paul Retish, UI Professor of Curriculum & Instruction, moderator, March 5, 7pm, Meeting Room A.

Montgomery Hall

4-H Fairgrounds, Old Hwy 218 South, Iowa City

Prairie Preview XIX, information and displays from local environmental organizations and agencies, Lon Drake speaks on "Seeking Sustainability: 30 Years Homesteading," March 5, 6:30pm, for info call 337-2322 ext. 3.

Northside Books

203 N. Linn St., Iowa City, 466-9330

Lamplight Readings, featuring poet Beth McKee with Geraldine Glodek (fiction) and Chuck Miller (poetry), March 6, 7:30-9pm.

Prairie Lights

15 S. Dubuque St., Iowa City (unless otherwise noted), 337-2681

All 8pm (unless otherwise noted)

UI Fiction Workshop grad Brady Udall reads from his novel, *The Miracle Life of Edgar Mint*, March 1 • Forrest Gander reads from his latest collection of poems *Torn Awake*, March 7 • Pulitzer Prize-winning cartoonist Doug Marlette reads from his first novel, *The Bridge*, March 8 • Mary Leader reads from her new book, *The Penultimate Suitor*, and UI Writers' Workshop grad Beth Roberts reads

from her new collection of poetry, *Brief Moral History in Blue*, March 12 • Carolyn Briggs reads from *This Dark World: a Memoir of Salvation Found and Lost*, March 13 • Elmar Lueth, a graduate of Iowa's nonfiction program, reads from his new collection, *No Such Country: Essays Toward Home*, March 14 • Iowa Writers' Workshop grad Sarah Manguso reads from her collection of poems, *The Captain Lands in Paradise*, March 27 • Neil Miller's *Sex-Crime Panic* is a journalistic account of two 1955 murders in Sioux City and the arrest of 20 gay men in the public hysteria that followed, March 28.

Shambaugh Auditorium

UI Main Library, UI campus, Iowa City

Robert Haas and Dean Young, poetry reading, March 29, 8pm.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727

Joe Miller, poetry, and Seth Harwood, fiction, March 8, 7:30pm • Gallery tour, March 14, 4pm.

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401

"Wasn't the Future Wonderful?" science fiction lecture by UI English Professor Brooks Landon, March 13, 7-8pm.

Voxman Music Bldg.

UI campus, Iowa City

Musicology and Theory Colloquium, Robert Kendrick, speaker, March 1, 1:30pm, Room 1027 • Musicology and Theory Colloquium, Jonathan Glixon, speaker, March 8, 1:30pm, Room 1027 • Musicology and Theory Colloquium, Jane Fulcher, speaker, March 29, 1:30pm, Room 1027.

CLASSES/ WORKSHOPS

Eulenspiegel Puppet Theatre

319 N. Calhoun St., West Liberty, 627-2487

Make-and-Take workshop, make a set of card-stock hand

Celebrating the 40th Anniversary of the Mill this Month!

The Mill Restaurant Bar Music Coffee

Friday March 1	The Mayflies	9PM
Saturday March 2	Big Wooden Radio	9PM
Sunday March 3	Benefit for Thaw Sam Knutson, Dave Olson & Many More!	6:30-9PM
Wednesday March 6	Allette Brooks Kathryn Muselik opens	9PM
Thursday March 7	BEN SCHMIDT	9PM
Friday March 8	MIKE & AMY FINDERS BAND WITH AL MURPHY & BILLY V.	9PM
Saturday March 9	WYLDE NEPT	9PM
Sunday March 10	GREG BROWN Call for Tickets	7PM
Friday March 15	SHADE OF BLUE	9PM
Saturday March 16	Dennis McMurrin & the Demolition Band	9PM
Sunday March 17	St. Patrick's Day! Stones in the Field	7PM
Wednesday March 20	Dave Zollo	9PM
Thursday March 21	SHOE MONEY NO COVER	9PM
Friday March 22	Pieta Brown with Bo Ramsey	9PM
Saturday March 23	BF Burt & The Instigators	9PM
Sunday March 24	STUART DAVIS Call for Tickets	7PM
Thursday March 28	The Trolleys NO COVER	9PM

Bob & Kristie Black Dinner Shows
March 1, 8, 15 • 6-8pm

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puppets, March 9-10, 3:15pm.

IC Public Library

123 Linn St., Iowa City, 356-5200

"Quack Alert: Internet Health Literacy for Teens," one-hour hands-on class to help teens find and evaluate good health information on the Internet, March 6, 7pm; March 7, 11am, 1pm & 3pm, Meeting Room D, pre-registration required, call AV Desk at 356-5200 ext.125.

New Pioneer Co-op & Bakehouse

City Center Square, Hwy. 6 West, Coralville, 358-5513, call Theresa at 338-9441 to register (unless otherwise noted)

"Meet the Super-foods: Everyday Menu Items that Build Health," with NPC Board member Connie LaBarr, March 4, 6pm.

PATV

206 Lafayette, Iowa City, 338-7035

Open Channel (electronic soapbox for anyone to be on TV) March 1, 5-6pm • GUIDELINES (prerequisite class for PATV workshops), March 7, 6-9pm • Field & Post Production Class, March 10, 13, 14, 17

WRAC

130 N. Madison St., Iowa City, 335-1486

"Make Your Own Items from the Menstrual Monday Kit," hands-on workshop led by Geneva Kachman, co-founder of Menstrual Monday, supplies provided, March 5, 12-4pm.

EVENTS

Table to Table food for the hungry program's Sixth Annual Benefit Dinner and Silent Auction, master of ceremonies Dr. Jay Holstein, March 3, cash bar and silent auction begins at 5:30pm, four-course meal begins at 7pm, Sheraton Hotel, Iowa City, call Mercy-on-Call at 358-2767 or email mercyoncall@mercyic.org for tickets.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727

WOW! Family Day, March 10, Noon-5pm.

CHILDREN

Iowa Children's Museum

Coral Ridge Mall, Coralville

Once Upon a Dog, through April 14, exhibit with interactive components for children and their families designed to bring William Wegman's photos of Weimaraner dogs to life, in conjunction with exhibit at UI Museum of Art • Misha Goodman: "Dog Tails," March 9, 1-3pm; Sue Pearson, director, Spot & Co.: "Come Spot, Come!", March 23, 1pm; "Oh, I Want to be a Dog" (drama production), March 30, 2pm.

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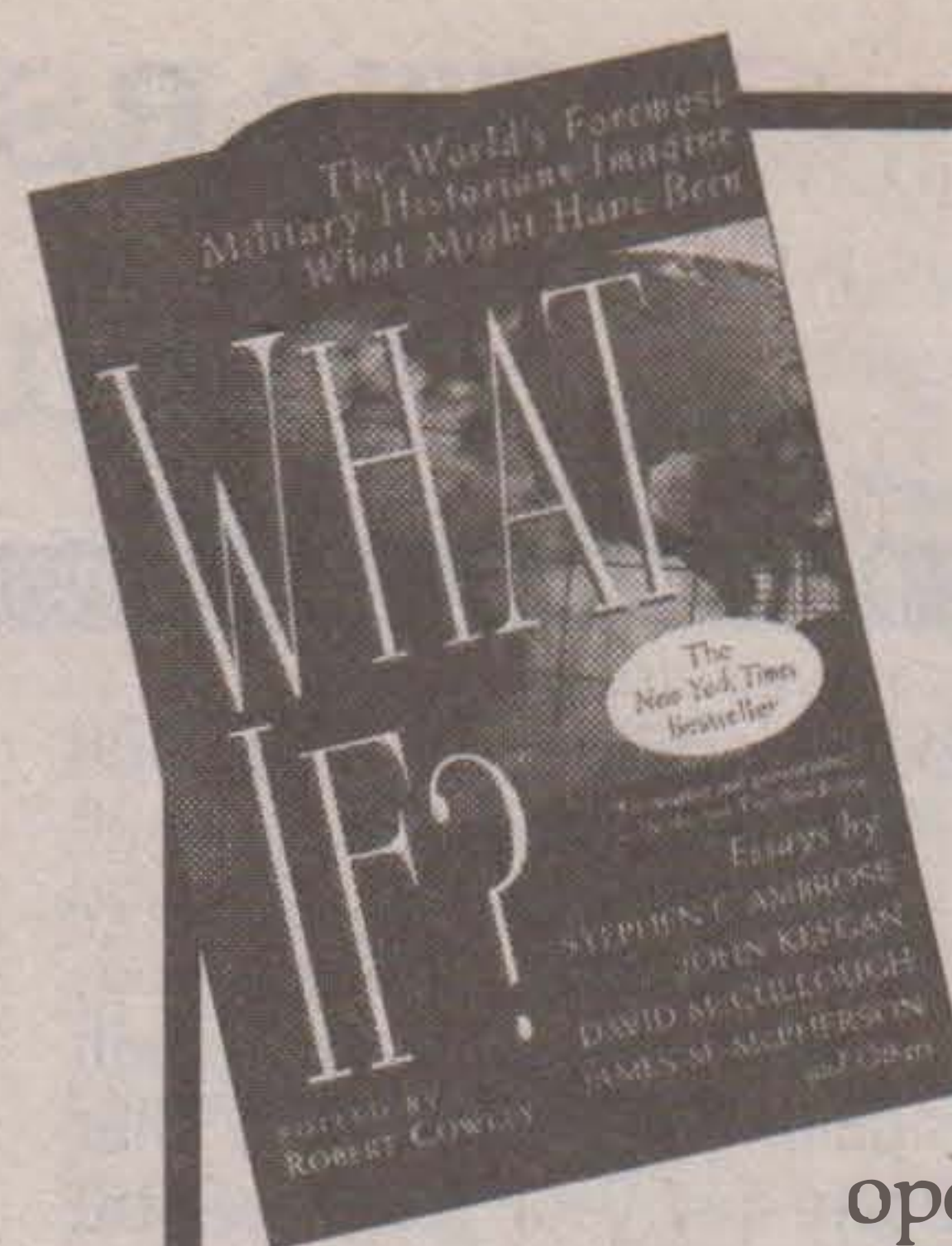
Sesame Street Live's Let's Be Friends, March 26, 7pm; March 27, 10:30am & 7pm.

FILM

Bijou

Iowa Memorial Union, UI campus, Iowa City, 335-3041

Tape, Richard Linklater (*Slackers*, *Waking Life*) directs Ethan Hawke and Uma Thurman in this adaptation of a stage play by Stephen Belber about former high-school classmates gathering for a reunion, 7pm March 1, 3, 5; 9:30pm March 2, 4, 6 • *The Devil's Backbone*, a ghost story set during the Spanish Civil War by director Guillermo del Toro (*Cronos*), Spanish with English subtitles, 7pm March 2, 4, 6; 9:00pm March 1, 3, 5 • *The Way We Laughed*, Italian director Gianni Amelio tells the story of what happens when two poor brothers migrate from the rural south of Italy to the industrial north, Italian with English subtitles, 7pm March 7, 9, 11, 13; 9:30pm March 8, 10, 12 • *Together*, writer/director Lukas Moodysson follows a group of young Swedes in the 1970s as they live together in a commune, 7pm March 8, 10, 12; 9:30pm March 7, 9, 11, 13 • *Chronicle of Corpses*, independent horror film by director Andrew Repasky McElhinney, followed by a discussion with the director, March 8-9, 6pm & 9pm.



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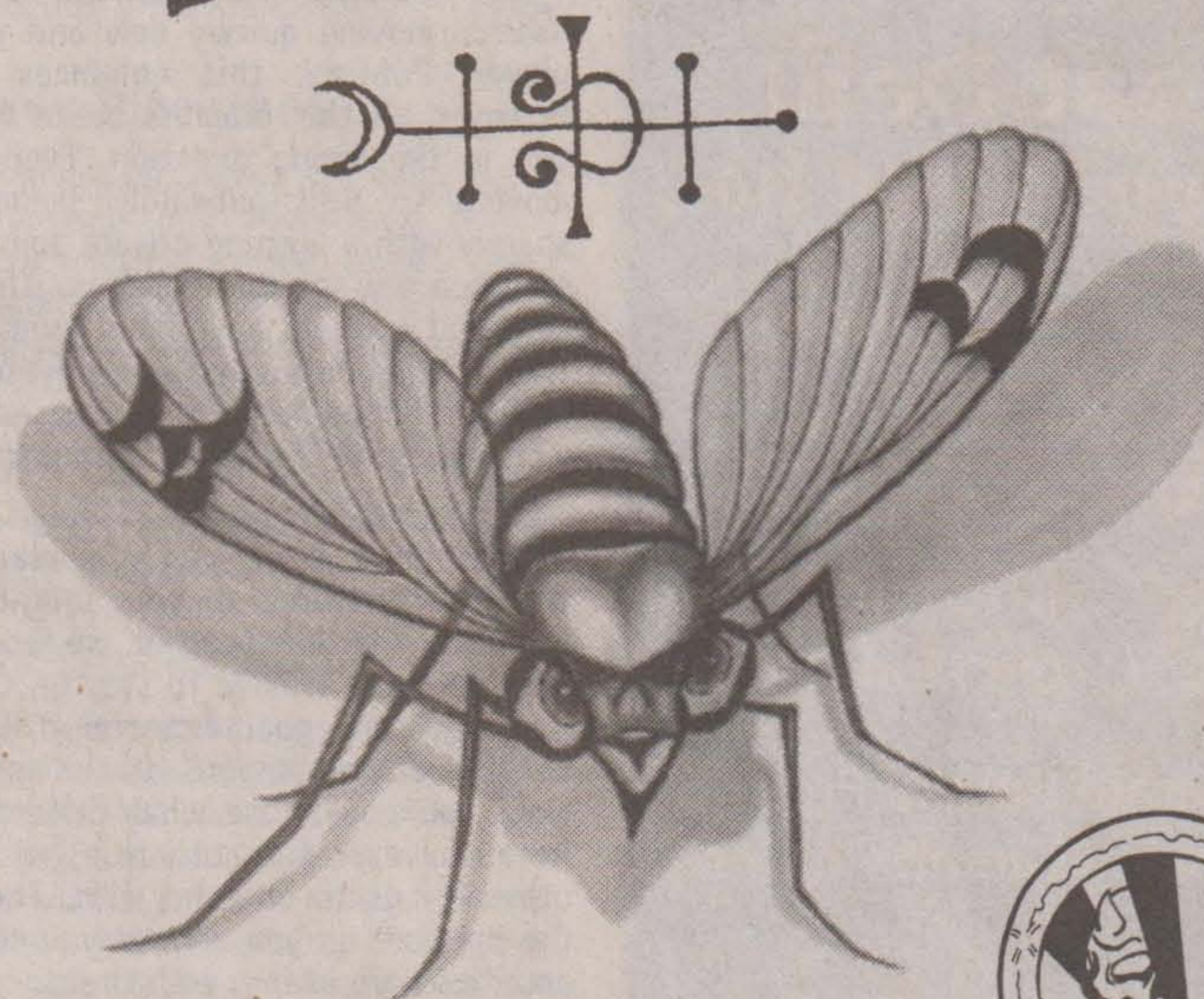
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STARS OVER

Iowa City

by Dr. Star

FORECAST FOR MARCH, 2002 • Write Dr. Star at doctorwinkler@home.com



ARIES (March 21–April 19) Everything will start moving very, very fast in March. This will all seem very exciting until you notice that some things might be moving rapidly in the wrong direction. The hyperactivity will continue, but by midmonth you'll realize that your dreams are still safe and your goals are still reachable. For all the sound and fury, ultimately, nobody can block your plans. You will still have a clear shot. It is going to take some more time and a lot of maneuvering, but trends continue to strongly favor your goals.



TAURUS (April 20–May 20) Everybody is acting like it's time to take action on their stalled issues and you certainly want to take action on yours. However, the boss is nervous and you could become the target of official anxieties. The pressure will ease after midmonth. Higher ups will have other things on their minds, and their inclination to cause you trouble will also lessen. It would still be best to bide your time, but do so with confidence. Medium and long-term trends continue to favor your interests, financial and otherwise.



GEMINI (May 21–June 20) Things are moving quickly now and you are a key player. Publicly, this enhances your status. However, all this progress seems to be carrying you in the wrong direction. Everything that is moving so well outwardly seems to conflict sharply with a burning private ambition. By midmonth, a new space will open up. The pressure will ease and you will have more room to maneuver. Your existing duties and your private goals will be easier to harmonize than you presently fear. Don't let impatience and undue worry spoil things.



CANCER (June 21–July 22) You still don't have much leverage over your working conditions or your long-term financial interests. That has been OK, so far. You will soon have to make a move to stay on track toward a long-cherished goal, however. This could make those in charge nervous. In the ensuing commotion, you could lose what little power you do have. However, the authorities will shortly have other things to contend with. This will relieve the pressure on you and let you show that your ambitions are in line with theirs.



LEO (July 23–Aug 22) Leos like their partners to feel calm and secure, their superiors to feel confident and supportive, and they like all concerned to approve of and cooperate with their plans. Early in March, however, everything will start moving just a little too fast for everyone's comfort, seriously upsetting your partners, your superiors and, last but not least, yourself. However, the planets will call an extended time-out in the nick of time. You can then go back to the drawing board and make changes that will put everyone's mind at rest.



VIRGO (Aug 23–Sept 22) You are about to set some important changes in motion. You've been thinking about them a long time and the moment to act has arrived. These changes are intended to take you one giant step closer to that better life you envision for yourself. These initiatives will not go unnoticed at work, however. Indeed, they are likely to ruffle lots of feathers and arouse serious concerns. Things might get more than a little tense, momentarily. By mid-month, the air will have cleared and you will be free to proceed.



LIBRA (Sept 23–Oct 22) There is a radical and impulsive move pending in the area of long-term finances. This commitment could easily deprive you of resources for play, creativity and social activities for the foreseeable future and still not get you where you need to be. Don't be railroaded by your own impatience, or anyone else's. Before month's end you'll get the chance to go back and revisit many important issues related to this commitment. Waiting and regrouping is far more likely to get you to your goal than a hasty move now.



SCORPIO (Oct 23–Nov 21) An important associate is feeling very energetic and acting very restless. Your friend's restlessness is causing you serious anxieties. You have made a great deal of progress in recent times and things are moving in the right direction. However, it is clear that things as they are cannot withstand a bold new initiative by this very significant other. If you can hold out until midmonth, you'll be OK. The pressure will ease and you will begin to find the flexibility and resilience you need to continue with comfort and confidence.



SAGITTARIUS (Nov 22–Dec 21) If you sense that you have pushed things as far as you can without disaster, you are right. People can't take any more pressure right now. You might also fear that there is so much momentum built up, you cannot slow down in time to avert serious trouble. Do not abandon your goals. The planets have foreseen these problems. Expect a gradual and safe deceleration and the chance to do as much fine-tuning as you need. Insight and luck will combine to guarantee a satisfactory and timely outcome.



CAPRICORN (Dec 22–Jan 19) You are in the mood to take risks just to lighten up your life and maybe a few other lives besides. You'll even be willing to take a chance on love. You might feel an urge to play ball with the kids—anybody's kids. Nagging worries about finances and work might dampen your spirits somewhat, but you know you need a change, preferably a permanent change. Can you afford to change things as much as you really want to? By mid-March, you should begin to see some real possibilities.



AQUARIUS (Jan 20–Feb 18) Aquarians may experience an uncharacteristic malaise or irritation in early March, despite much forward movement on many important fronts. Someone close to you might be unhappy with your choices or they might be making choices that stir old anxieties in you. Perhaps you sense that all the progress you see is taking things in the wrong direction—certainly not in the direction you had hoped. However, by mid-March, pressures will ease. You can then go back and make some needed adjustments. This should help put your mind at rest.



PISCES (Feb 19–March 20) Everyone is moving forward with plans and making confident, reassuring noises. Rapid progress on all fronts is both promising and worrisome. Pisces are as eager as anyone to move on, but they are concerned that neither they nor their small corner of the world are quite ready for these changes. Much more preparation is needed. Decisions require more time. Finances are iffy. However, deceleration will begin midmonth, averting disaster. Reassuring and mysterious forces will go to work soon after. The holes in everyone's planning and decision-making will get filled in.

Strange but True!

News Quirks

Compiled by Roland Sweet

Curses, Foiled Again

Police investigating the theft of a car in Columbus, Ohio, that contained a costume belonging to the Ohio State University mascot, Brutus the Buckeye, spotted the stolen vehicle parked near the campus. They staked it out until two men approached, one of whom was wearing the mascot's shirt, which had "BRUTUS" written on it. "These were not exactly brilliant thieves," police Sgt. Earl Smith said.

Payback Time

Rio de Janeiro Mayor Cesar Maya asked prosecutors to file charges against television meteorologist Luiz Carlos Austin, who predicted heavy rains on New Year's Eve that did not materialize. The forecast came a week after torrential rains and mudslides killed 71 people. "Making those kind of declarations on the most watched television station in the country could have caused a massive panic in light of the problems we've been having with rain," Alberto Guimaraes Jr., the city's acting chief prosecutor, said. He added that Austin could be charged with sounding a false alarm, which is punishable by up to six months in prison.

Why Not Use a Burka?

The Justice Department spent about \$8,000 to cover two statues of semi-nude figures in its Great Hall, where Attorney General John Ashcroft was photographed on Nov. 8 while announcing plans to restructure the department to focus on terrorism in the wake of the Sept. 11 attacks. Pictures showed him in front of the towering female statue representing the "Spirit of Justice," which is clothed but has one breast exposed. When President Bush came on Nov. 20 to name the building in honor of Robert Kennedy, that statue and a male statue representing the "Majesty of Justice" were draped with rented curtains. Spokesperson Barbara Comstock said the department decided to buy curtains and install them because it was more "cost efficient" than renting them.

Ups and Downs

Paul Illian spent 16 years designing and building a human-powered airplane. In December, the 97-pound, pedal-powered craft finally lifted off the ground at Washington's Paine Field, near Seattle, trying to break the world flight record of 72 miles. It flew only 100 feet before crashing.

Paul Clary III, 67, called 911 to report that he was working on his airplane in Sonoma County, Calif., when it broke free from its moorings and took off. The unoccupied Aeronca Champ flew for about two hours before running out of fuel and crashing 20 miles away in Napa County. Aviation experts said that Champs have a history of taking off without their pilots because they require the pilot to open the throttle, then go to the front of the plane to turn the propeller to start the engine.

Fruits of Research

Dutch scientists have trained wasps to detect drugs and bombs. Felix Waeckers, a biologist at the Netherlands Institute of Ecology, explained that wasps that have been conditioned to associate certain smells with food move their heads in a feeding motion, which could signal police. The chief advantage, Waeckers said, is that whereas sniffer dogs take around six months to train, Bracon wasps can be trained in less than an hour.

Another Dutch team announced that it has found a way to make jars with screw-on lids easier to open: Don't screw the lids on so tightly to begin with. Liek Voorbij of Delft University of Technology and Bea Steenbekkers of the Wageningen Agricultural University measured the lid-twisting ability of 750 volunteers before calculating the optimum tightness that would seal the jar yet allow people of all ages to open it. The ideal figure is a torque of 2 newton-meters.

The United Nations Food and Agriculture Organization warned that genetically modified crops could lead to an invasion of superweeds that resist herbicides and insects. The mutant weeds could result from modified crops polluting the gene pool of conventional relatives growing in the same area, the FAO said. "If there is no barrier to pollination, you get this potential hazard," Ricardo Labrada Romero, the FAO's weed and plant protection officer, explained.

Adios Senor Pitchman

Colombian coffee growers, who have been forced to cut their payrolls and advertising budget because of plummeting coffee prices, have retired the character Juan Valdez. The change means unemployment for Carlos Sanchez, who has portrayed Juan Valdez since 1969. "Juan Valdez is an integral part of Carlos Sanchez," Sanchez told *The New York Times*. "So if Juan Valdez ceases to exist, well, naturally it is like losing a limb."

Old Habits Die Hard

While Daniel W. Searfoss, 43, was on probation for using a video camera hidden in his sneakers to look up women's skirts at a Wal-Mart in Plant City, Fla., he was accused of using the same method to look up the skirts of a dozen women at a church where he was serving 25 hours of community service related to the first charge. "It's worse than that," prosecutor Dean Tsourakis told the judge when Searfoss appeared in court. "He was doing it at the probation office; for instance, the cashier at the probation office."

Make That Onan-daga

Ronald Castle, 55, a 30-year employee of the Onondaga County Department of Social Services in Syracuse, N.Y., was charged with masturbating into the coffee cups of co-workers.

In London, meanwhile, the scientific analysis firm LGC sent an e-mail asking its male employees to donate semen by visiting the first-floor toilets and providing samples, then placing them in a refrigerator. "We do technical DNA analysis," an LGC spokesperson said. "We have reason to call on staff sometimes to help us validate new scientific methods. It could be hair samples, or whatever."

Compiled by Roland Sweet from the nation's press. Send clippings, citing source and date, to POB 8130, Alexandria VA 22306.

The Green Room

① **GADJITS**
FRI **Beef Wellington**
HAY MARKET RIOT
MYLOW

② **DRUMS & TUBA**
SAT **FILLING SPACE**

⑥ **JAZZ JAMBOREE**
WED

⑦ **Three Times Bain**
THURS **BRIAN JONES**

⑧ **GREYHOUNDS**
FRI **Skunk River Bandits**

⑨ **HARMONY RILEY**
SAT **RIVAL**

⑩ Kind of like Spitting
SUN **John Vanderslice**
Mountain Goats

⑬ **Singer/Songwriter Nite**
WED **w/ Dave Olson**

⑭ **PATV FUNDRAISER**
THURS

⑮ **BURN DISCO BURN**
FRI **THE SEATS**

⑯ **Dave Olson & The One-Timers**
SAT **Sam Knutson & Shame Train**
BOOKS ON TAPE

⑳ **AYTOBACK KREISOR**
THURS **FEAR OF FALLING KITA**

㉑ **KEVIN BASSETT**
FRI **(HOUSE-TECHNO DJ)**

㉒ **EAST EIGHTEEN**
SAT **EVEN CONSPIRE**

㉓ **Global Funk Council**
WED

㉔ **KEVIN GORDON**
FRI **JENNIFER DANIELSON**

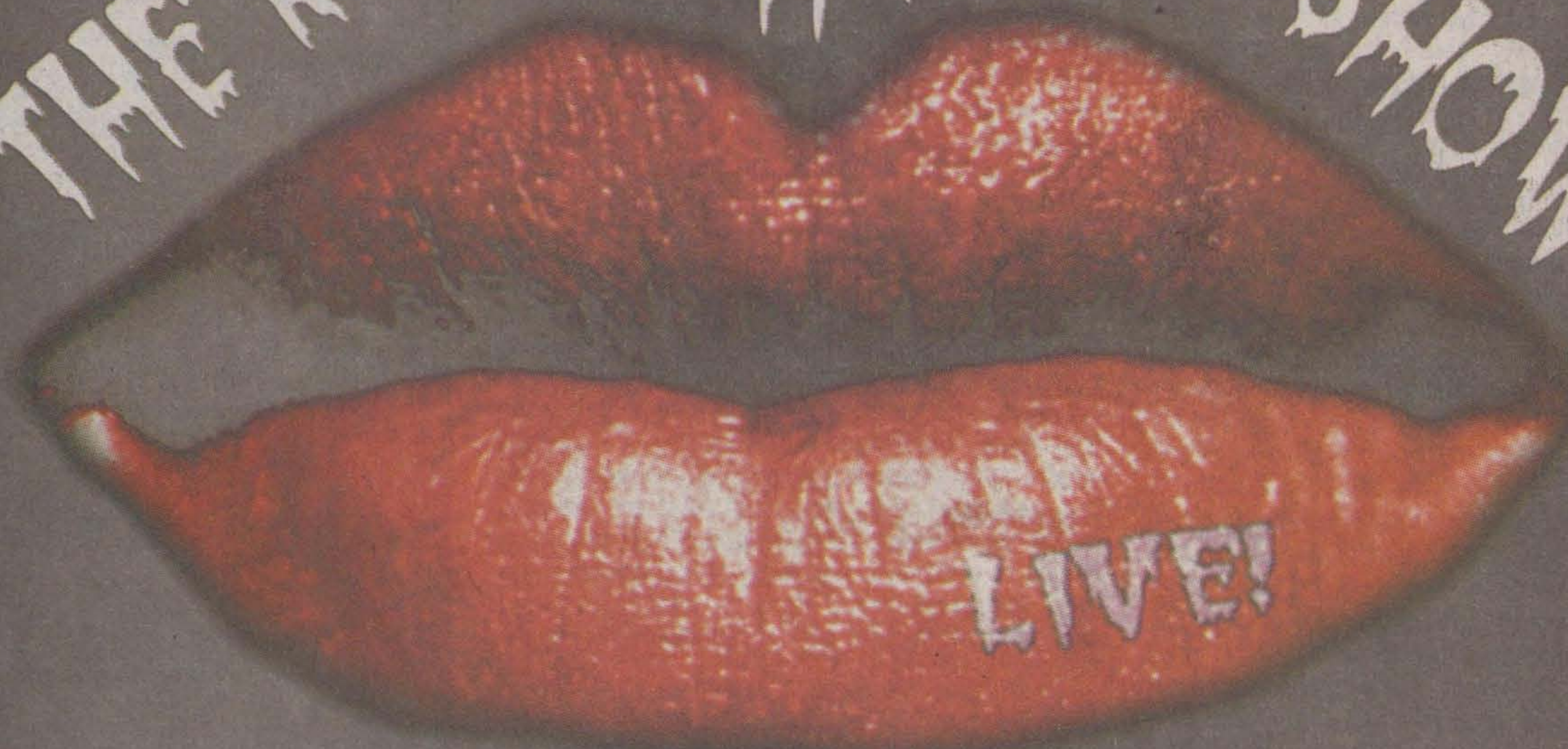
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